

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 6, 1916

PRICE, TEN CENTS



JEAN ADAIR

THE NATIONAL THEATRICAL WEEKLY

THE BEST FOR 63 YEARS *STILL the BEST!*

FOR more than two generations THE NEW YORK CLIPPER has been acknowledged the leading theatrical publication. In the same family, fathers, sons and grandsons have steadily read it, looked to it for information and engagements. Mothers, daughters and granddaughters did the same.

"WANTED" advertisements in THE CLIPPER have secured engagements for "old-timers" as well as the "just starting" actors and actresses.

"AT LIBERTY" announcements from all sources have been and still are eagerly looked for and read by all classes of managers and producers.

It has for years been the actors', managers' and producers' exchange for all branches of the theatrical profession, from the "front of the house" to "back stage."

Practically every popular song has found its way to the public through vocalists who received their first knowledge of its creation and publication through the columns of the CLIPPER.

Its files represent the only theatrical encyclopedia in existence. Everyone knows that by means of the CLIPPER files any theatrical event of importance from 1853 to date can be traced and definite information regarding it be found.

"THE CLIPPER LETTER BOX" has been and still is the one sure way for correspondence among show people generally. Many old-time friends who had drifted apart have been brought

together again through the medium of the "CLIPPER LETTER BOX," an invaluable institution in the profession?

"ROUTE LISTS," another of the many institutions originated with the CLIPPER, would surely be missed by the thousands who examine them to find out where a certain show or friend or member of the family may be.

"NEXT WEEK'S BILLS" is as important to members of the vaudeville profession as the "ROUTE LISTS" are to those who are members of companies.

Advertisements that represent a veritable market place for the profession are to be found constantly in the "OLD RELIABLE," a boon to the advertiser as well as the reader.

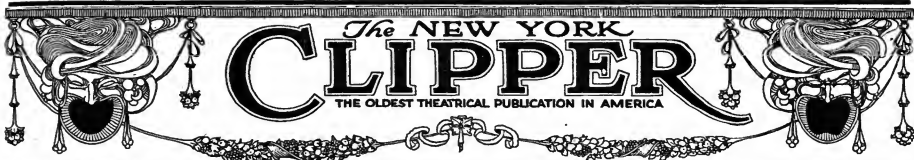
Besides all this, it contains (to borrow the slogan of the New York Times) "all the news that's fit to print."

And most important of all, it is the newspaper of the profession, the paper in which every performer has a right to express his views and opinions; whether he be in Europe, Asia, Australia or any country on the face of the globe.

That's why it pays to advertise in the CLIPPER

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

SEE PAGE 19 WHICH TELLS YOU HOW TO DO IT



Copyright, 1916, by the Clipper Corporation.

Founded by
FRANK QUEEN, 1853

NEW YORK, DECEMBER 6, 1916

VOLUME LXIV—No. 44
Price, Ten Cents

MOUNTFORD SUMMONED BY C. F. U.

QUESTION ALLEGED STATEMENT

Harry Mountford, international secretary of the White Rats' Club, has been summoned to appear before the Central Federalist Union, to be questioned regarding a statement which the union has heard was made by him, in which it is claimed, he charged the United Booking office with a resolution introduced by Robert Brindell, of the C. F. U., at the recent Baltimore convention of the American Federation of Labor.

Mountford was summoned to appear before the executive committee of the C. F. U., in session at Beethoven Hall, Monday night, but failed to respond.

Charges, it is said, were also made to the committee that a report of the American Federation of Labor recently made at Baltimore was changed after the committee had passed upon it. The charges were made by Harry De Vaux, James L. Barry, Major Doyle, Val Trainor, Ed Welsh and Chas. Dawley of the Actors' International Union, and were heard by Ernest Bohm, Francis C. Sullivan, Robert Brindell and John Sullivan.

It is said that the alleged change in the report entirely altered its sense.

After hearing the charges, the committee decided to refer the matter, including Mountford's failure to appear, to President Gompers and the Executive Committee of the American Federation of Labor for any action that might be deemed necessary in their opinion.

Efforts to reach Mountford and obtain his reason for ignoring the summons of the C. F. U. were unsuccessful and nobody else about the "White Rats' Club" House would speak for him.

During the week, De Vaux also issued a statement, in which he challenged Mountford to show that he was at any time in the employ of the Managers' Association. The statement was, in part, as follows:

"If Harry Mountford or any other person can show that at any time, now or in the past, I have received any money in any other consideration, directly or indirectly, personally or through the medium of any other person, that I have in any way communicated with any theatrical manager or combination of theatrical managers, any agent or combination of theatrical agents; that I have written, (Continued on page 27.)

LEILA RHODES CHANGES NAME
Leila Rhodes has decided to resume her family name and will hereafter be known as Leila Rhodes Costigan, ultimately eliminating the Rhodes.

WM. HARRIS SUCCEEDS FATHER
William Harris, Jr., has been chosen by the Board of Trustees of the Actors' Fund of America to fill the position of treasurer of that organization left vacant by the death of his father.

BERNARD AHEAD OF PLAY
Barney Bernard, who did the preliminary publicity for "Civilization" in New York last summer, has been selected to do the advance work for "Anna and the Girl," which opened in Baltimore last Monday, after concluding a run at the Fulton Theatre.

"THE NEW KALMAN" FOR K. & E.
Klaw and Erlanger have purchased the American rights to produce "The New Kalman," a musical comedy which has been meeting with big success abroad. It is now playing in eighty-one European cities.

W. S. LA COMPTE DEAD
Funeral services for W. S. La Compie (Capt. Jack Spaulding) were held at the White Rats' assembly hall at noon Monday. Capt. Spaulding died suddenly last Saturday. He was seventy-two years old and had been in the theatrical business for more than fifty years.

NED DANDY IS MARRIED
Ned Dandy, the vaudeville sketch and lyric writer, was married Thanksgiving Day to Miss Sarah Edelman (non-professional) by the Rev. S. H. Jacobs, at the bride's home, 326 Audubon Ave.

"STUFFY" DAVIS BETTER
Glenmour, better known as "Stuffy" Davis, the Broadway press agent who was removed to Bellevue Hospital last week suffering from paralysis of the lower limbs, was reported Monday night as being on the road to recovery after having been in a very serious condition for several days.

STRAND, NEWARK, BOUGHT
NEWARK, Dec. 5.—Frank G. Hall, Arthur M. Werner and Harry T. Hall have purchased a controlling interest in the Strand Theatre and take immediate possession. The policy will be changed from pictures exclusively to a combination of films and vaudeville.

SEYMOUR SUCCEEDS BROOKS
William Seymour has been appointed to fill the vacancy on the Board of Trustees of the Actors' Fund caused by the death of Joseph Brooks.

OPENBOOKING PLANNED BY RIALTO

NOW USING TRIANGLE PROGRAM

Open booking of feature pictures will be the policy of the Rialto Theatre, beginning next week, it was learned yesterday from an authoritative source.

Since the opening of the house last April, the Triangle program of features and comedies has been used, the house paying \$500 a week for the service. However, last week, Managing Director S. L. Rothapfel, instead of a Triangle feature, booked E. H. Sothern in a Vitaphone feature entitled "A Goon of the King."

This picture did big business for the house and set Rothapfel thinking. He figured that, with the present run of Triangle pictures, he was not obtaining the type of amusement he was desirous of furnishing his patrons, and felt that if he were in a position to go upon the open market and select his features, as well as the balances of his program, he would be in a position to offer a more satisfactory program.

Of late he has been using "Fairbanks," "Keenan," "Hart" and "Barricade" pictures, but with the withdrawal of Keenan from the program, Rothapfel felt, it is said, that there would not be sufficient Triangle pictures to pick from to arrange a satisfactory bill.

The Rialto at its opening had a contract with the Triangle people to accept their productions exclusively for its program. This contract expired about the first of November and was not renewed.

Upon several occasions during the past few months, it is said, Rothapfel has been looking for suitable material in the open market. However, the general run of big features being produced at that time were not up to a standard that would have warranted him making the change. But, after he saw the way the Sothern picture drew, he started looking about and soon found several big features suitable for the Rialto.

Influenced by this new departure on the part of the Rialto, it is possible that the management of the Strand will follow the same route. Not long ago, the present time the Strand has a contract with the Paramount program, but upon several occasions has purchased features in the open market, playing them in addition to the Paramount pictures. Now, with the open booking house resorting to open booking it is possible that the Strand will compete with its rival for the pick of films.

HENRY TO SUCCEED BALLAUF
BALTIMORE, Dec. 4.—Tom Henry, formerly manager of the Gayety, Toronto, Canada, has come to Baltimore to assume the management of the Palace Theatre, filling, at least temporarily, the vacancy left by the death of William L. Ballauf, Jr.

DAVE MARION SECURES LICENSE
TOMES RIVER, N. J., Dec. 5.—After a long fight Dave Marion has succeeded in securing a hold license here and his place was opened this week under the management of Bob Travers.

EDITH HELENA SEVERELY BURNED
DREXELTON, N. Y., Dec. 4.—Edith Helen of the Opera Opera Company was severely burned while rescuing several of her fine horses and other live stock from the fire in the stables on her farm here last week.

"FLORA BELLA" CLOSING
Lina Abarbanell in "Flora Bella" will close her engagement at the Forty-fourth Street Theatre, Saturday night, December 16. The house will remain dark during the next week and Gertrude Parrish in "Joan of Arc" will begin an engagement there Christmas Day.

MAGIC THEATRE FOR NEW YORK
If the plans of Carter the Great go through, New York is to have a permanent Magic Theatre. Mr. Carter contemplates locating in this city and giving the same kind of entertainment as Maskeyn and Devaniss give at Egyptian Hall in London. He will, long associated with Mr. Carter, will manage his New York season.

RATS' ATTORNEY INJURED IN FALL
J. A. Timony, attorney for the White Rats, was painfully injured Thursday by a fall down a flight of stairs in the club-house. Mr. Timony will be confined to his home for several days.

EDWARDS AN ADVANCE MAN
Jack Edwards, formerly with The Buffalo, joined "The World of Pleasure," a Shubert production, in Grand Rapids this week, to act in the capacity of advance man. He recently closed a similar engagement on the road with "Her Soldier Boy," which has the New York premiere at the Astor this week.

"EDDIE" CO. RETURNS EAST
The Western "Very Good Eddie" Company, which has been playing one night stands through Texas, is to be brought to New York in two weeks to play Eastern territory. Georgia Harvey and Jack Squires head the cast.

MURDOCK OUT OF TOWN
J. J. Murdock, of the United Booking Office, left New York Monday to be gone a week.

THANKSGIVING BIG DAY FOR THEATRES

HIPPODROME LEADS WITH \$12,000

The most successful Thanksgiving in years for both producer and theatre owner was celebrated last Thursday, when patrons filled the theatres along the Great White Way at both afternoon and evening performances. The theatre people were a bit surprised at the amount of business done at the matinee, but the threatening weather seemed to drive people indoors and, as a result, the "S. R. O." sign was out in all of the theatres.

In the evening, all the houses took advantage of the occasion and thankfully received an extra donation of 50 cents and \$1 over the usual box office fee for admission to the orchestra. Most of the dramatic shows charged \$2.50 for choice orchestra seats, and some of the musical shows charged \$2.50 and \$3 for choice seats. The Hippodrome led the theatres, with gross receipts at the box office for the day, paying to a gross of \$12,000 at both performances. The Century came next with a total of \$9,500 on the day, the Winter Garden accommodated \$6,200 worth of ticket holders, and the Casino about \$6,000 on the day.

The approximate receipts taken at all the various houses were as follows:
New Amsterdam ("Miss Springtime"), \$3,675.

Plushouse ("The Man Who Came Back"), \$2,800.

Forty-eighth Street ("13th Chair"), \$2,800.

Cort ("Upstairs and Down"), \$3,825.

Cort ("The Yellow Jacket"), \$1,712, morning performance.

Little Theatre ("Pierrot the Prodigal"), \$1,450.

Liberty ("Intolerance"), \$1,900.

Krickbocker (David Warfield), \$4,634.

Coca (Anna Held), \$2,900.

Broadway ("War Brides"), \$2,348.50.

Princess ("Such Is Life"), \$1,300.

Thirtieth Street ("Old Lady 31"), \$2,110.

Marine Elliott ("Fading Stars"), \$2,172.

Hippodrome ("The Big Show"), \$12,000.

Belasco ("Seven Chances"), \$3,107.

Hudson ("Pollyanna"), \$3,268.

Strand (Pictures), \$2,150.

Longacre (Willis Miller), \$3,490.

Lytic ("A Daughter of the Gods"), \$2,800.

Comedy (Wash. Square Players), \$1,000.

Empire (Cyril Maude), \$2,761.

Loyseau ("Mile-a-Minute Kendall"), \$2,311.

Harris ("Our Little Wife"), \$2,825.

Punch and Judy ("Treasure Island"), \$597, no matinee.

(Republic ("Good Gracious Annabelle"), \$1,750.

Gaiety ("Turn to the Right"), \$2,400.

Fulton ("Arms and the Girl"), \$2,630.

Park (Aborn Opera Co.), \$1,750.

Rialto ("An Enemy to the King"), \$2,900.

Columbia (Burlesque), \$1,500.

New York (Pictures), \$1,800, roof and theatre.

Cohan ("Come Out of the Kitchen"), \$2,700.

Eltinge ("Cheating Cheaters"), \$2,500.

C. & H. ("Capt. Kidd, Jr."), \$2,550.

Shubert ("So Long Letty"), \$2,650.

Forty-fourth Street ("Flora Bella"), \$2,900.

Booth ("Getting Married"), \$2,250.

Liter ("Bunker Berris"), \$1,800.

Winter Garden ("Show of Wonders"), \$2,500.

Palace (Vaudeville), \$3,100.

Globe (Laurette Taylor), \$4,000.

Manhattan ("Ben Hur"), \$4,800.

Century ("The Century Girl"), \$4,800.

PEGGY BROOKS SUES
FLORENZ ZIEGFELD

Singer Claims \$2,500 for Services Alleged. Dues Her "Under Contract for Joining the 'Frolic.'"

Asking \$2,500 as salary due, Peggy Brooks, a singer, has filed a summons and complaint against Florenz Ziegfeld, Jr., through Harry Steinfeld, an attorney in the Fitzgerald Building.

In her complaint, Miss Brooks says that on September 10 last she and Ziegfeld entered into a contract under which she would appear at the Hippodrome for a salary of \$100 per week, extending over a period of thirty weeks. She began singing October 2, she says, and received two weeks salary. She was then taken ill, but returned to work October 20, after which she says, the manager began deducting \$25 from her salary.

He then demanded that she make a new contract at \$75 per week, she says, and when she refused to do so, was told that her services were not needed.

She has reported to the theatre nightly ever since, she says, but has never been allowed to perform. Her action is for the balance due under the contract.

NANCY BOYER IN "JERRY"

"Jerry," with Nancy Boyer as the star, upon on the International Circuit Dec. 15 under direction of George H. Nicolai. Miss Boyer is now in New York engaging her company.

ELLA FONDILLER MARRIED

The marriage of Ella Fondiller, of the vaudeville act of Fondiller and Brother, took place Thanksgiving evening to Samuel Rubin, an attorney. They will make their home at Riverside Avenue, Brooklyn, upon their return from the honeymoon.

WARREN WITH NEW FILM CO.

Frank Warren, who has been general manager of the Lewis Selznick enterprises since October, will shortly sever his connections with the concern to assume the general management of the Goldwyn Film Corp., recently formed by Sam H. Goldfish and the Selwyns.

BURTON WITH RIALTO OFFICES

The Rialto Booking Offices have acquired the services of H. B. Burton, who will also act as New York representative for the S. A. Lynch vaudeville enterprises. Burton has managed various theatres on the Orpheum Circuit, having recently been with the Orpheum at Des Moines, Iowa, and is thoroughly familiar with all the intricacies of his new position.

BROOKS, HARRIS POLICIES TO LIVE ON

BOTH LEFT ESTATE IN 6 FIGURES

After the filing of the wills of Joseph Brooks and William Harris, Sr. and the theatrical managers who died last week, little information was obtainable from the executors of either estate as to the future policies of the production of their respective affairs. William Harris, Jr. and Joseph P. Bickerton were named as the executors of the estate of Mr. Harris, and Mrs. Joseph Brooks was named as the executrix of the estate of her deceased husband. However, declined to serve and requested Surrogate Cohan to substitute in her place Henry Danks, a life-long friend of Mr. Brooks, who was familiar with his affairs. Danks will obtain the official decree of his appointment in the Surrogate Court tomorrow.

When seen regarding the future continuation of his father's business interests, William Harris, Jr., stated that both he and Mr. Bickerton were thoroughly acquainted with the plans and wishes of his father and that they would conduct his business in the same manner as he had done prior to his death. Mr. Harris declared that he was not familiar with the amount left by his father, but believed that it exceeded \$500,000.

Mr. Danks declared that as he had not received his confirmation of the appointment of executor from the Surrogate he did not care to discuss his future conduct of the Brooks estate. He stated that no radical changes would be made in the running of the various shows controlled by Mr. Brooks, or his other interests. As long as the investments showed a profit they would be continued and if they were losing they would be abandoned. He stated that the "Bunker Bean" show, which opened in Boston Monday night, would be continued on tour, providing it showed a steady profit, but should it show any signs of declining it would be withdrawn from the boards. Regarding the "Ben Hur" show, in which Mr. Brooks was heavily interested, Mr. Danks said there was no doubt that this attraction would be profitable for many years to come and would be no cause for worry.

Mr. Danks believed that Mr. Brooks left upward of \$250,000, and that the exact amount would not be ascertainable until a safety deposit vault box was opened within a week or so.

HAMILTON RETURNING HOME

A tax of 25 per cent, which the Australian government places on the salaries of all actors playing in the Antipodes, has caused Hale Hamilton, the American actor, to cancel his engagement calling for a season's work in kangaroo-land. Hamilton is now on his way back to New York.

McKENNA NOW WITH RINK

Lindsay McKenna, late of the Freeing World editorial staff, has been appointed publicity director for the St. Nicholas Ice Skating Rink.

MEDBURY SIGNS FOR FIVE YEARS

John P. Medbury has affixed his signature to a contract to supply Roanah and Richards with vaudeville material for acts during the next five years. This concern has also signed up for the same period the services of Garfield Kilgore, a lyric writer, and Miss Dallas Tyler, a scenario writer.

FLECK AND MARTIN GET RIGHTS

Fred Fleck, Jr. and Wash. Martin have obtained from J. H. Woods the Southern rights to "Potash & Perlmutter" for the present season. The company will open at Wilkesbarre, Christmas Day, and then head south. Martin will manage the show and Eddie Lester will handle the advance work.

MANAGER DIES IN THEATRE FIRE

TAMAQUA, Pa., Dec. 5.—Chris Peterson, manager of the Family Theatre, was burned to death as a result of a fire which gutted the theatre Thanksgiving Day. A large audience witnessing "Civilization" reached safety without injury. The fire started in a room in the rear of the asbestos booth where the films were stored and where Peterson had gone. The estimated loss is \$5,000.

K. & E. MAY GIVE UP ACADEMY

READING, Pa., Dec. 5.—The Academy of Music may not be released by Klaw & Erlanger when the present season of operas ends next spring. It is reported that Wilmer & Vincent will make some arrangements to use the theatre portion of the building. Wilmer & Vincent are the present lessees of the Orpheum and Hippodrome theatres.

NEW PARKER PLAY PRODUCED

PITTSBURGH, Dec. 3.—"The Other Woman," a new domestic play by Lem B. Parker, will be presented this week at the Lyceum with Helena Claire Benedict in the leading role.

THOMPSON GOES TO CHICAGO

W. C. Thompson, publicity director de luxe for the Fox picture, "A Daughter of the Gods," left New York Sunday night to do preliminary publicity work for that picture prior to its opening in Toledo, Chicago and Detroit.

ZANIT VISITS PITTSBURGH

PITTSBURGH, Dec. 4.—John Zanit, general manager of the William Fox theatres, was here in charge of the arrangements for the Fox Film Corporation for the premiere of "The Honor System," which opened at the Fox Theatre tonight.

GOWANGO MOHAWK HURT

Gowango Mohawk is nursing severe bruises and sprains, sustained through her carriage overturning recently near her home in Englewood, N. J.

JEAN ADAIR

Jean Adair, whose picture is on the front cover of this issue, is new to vaudeville during the last year, but has endeavored herself to the vaudeville public as completely as she did in the legitimate field. She is playing the sweet motherly mother, the same type she played in "Mother," "Sinners" and in "Maggie Taylor—Waitress," with a genuine touch of humor that is delightful.

LAFAYETTE, N. O., STAGE HANDS STRIKE

ACTORS DO THEIR WORK

NEW ORLEANS, Dec. 2.—The stage hands of the Lafayette Theatre walked out on strike last Sunday, following a conference between them and Lloyd Spencer, manager of the house, in which they refused to accept Mr. Spencer's terms, the orchestra singing in sympathy.

The performers on the bill took the place of stage manager, electrician, property man and, in fact, did the work of the striking hands.

The trouble between the stage hands and the management arose when the stage hands, not being paid for the past week's work, refused to continue. The manager claimed that expenses were running too high and he wished to cut them down.

In explaining the reason for the stage hands' action, F. B. Percy, secretary of the local union of the International Alliance of Stage Employers, said:

"The stage hands were not paid for their last week's work and President Troyer ordered them to quit work when the management of the theatre could not guarantee their pay for this week."

On Monday, no matinee was given, but in the evening a new orchestra was installed, and the two evening performances went on as usual.

RAY COX SUES GINNETT

LONDON, Nov. 25.—Ray Cox, the American vendicite artist who is appearing at the London Hippodrome, has been in court this week applying for an injunction to restrain Fred Ginnett from performing a sketch, entitled "Rejected Remnants," which she claims is an infringement of her act, "A Riding Lesson."

Mr. Ginnett lodges a counter claim for damages against her, claiming that her sketch was copied from the one which he has been playing for several years. He admitted, however, that his act had been called "A Riding Lesson" until very recently. The jury was unable to agree upon a verdict.

"FAIR AND WARMER" IN FIRE

WACO, TEX., Dec. 2.—The production of the Southern "Fair and Warmer" company was totally destroyed by the burning of a baggage car while the scenery was en route from Waco to Austin.

A complete new production, held in the storehouse for just such contingency, was rushed to an express car and left for San Antonio, where it will be ready for the company on its next day.

WOODS GETS "THEODORE"

A. H. Woods has purchased the American production rights of the English musical comedy success, "Theodore & Co.," the story of which was by the young composer, Ivor Novello. He will present the piece late in January.

LEVY MAY BE RETAINED

REARSON, Pa., Dec. 5.—It is rumored that Phil Levy, local manager for Elvay & Erlanger, may be transferred by his firm.

PAVLOWA AT MANY BENEFITS

In addition to appearing twice daily on the program at the Hippodrome, Pavlova donated her services Sunday night at the Christmas Fund benefit for the worthy poor. She will appear again next Sunday for the benefit of the Home for Hebrew Infants at the Hippodrome. Last night she appeared with her company at the Russian Bazaar. And she gives her customary personal attention to the Hippodrome Free Ballet School classes.

"ROMILDA" SEEN AT PRINCESS

"Romilda," a Western love story set to music by an Italian composer, S. Cardillo, with lyrics by Douglas Donaldson, was presented privately last week in the form of an operetta at the Princess Theatre. The cast included Reina La Zar, and Messrs. Albert Parr and Alfredo Cibelli.

ANNA HELD AIDS ACTORS' FUND

All the prominent play acts for songs and boxes by the Societe des Restaurateurs, which organization bought the house for Anna Held's performance at the Ocasio Theatre Monday night, went to the Actors' Fund of America.

STEVENS' ALUMNI TO SEE PLAY

The Alumni Association of Stevens Institute of Technology has selected the new musical comedy, "Theatre, with Miss Springtime" as the attraction, for its annual theatre party, to be held Friday night.

HENDERSON PLAYERS AT PRISON

The Henderson Players, with Agda Granbery, pantomimist; Isobel Witherspoon, reader; Wilfred, lute player; Isobel McKinn and Alfred B. Henderson, will appear before the prisoners in Sing Sing prison Wednesday night.

FORM ALBANY DRAMATIC SOCIETY

ALBANY, N. Y., Dec. 4.—The Albany Drama Society has been organized and is associated with the Drama League of America for the purpose of encouraging attendance at worthy plays.

INTERSTATE OPERA IN DETROIT

DETROIT, Mich., Dec. 2.—The members of the Interstate Grand Opera Company today gave the first two performances of twelve Sunday operas they are to sing in this city.

MISS ADAMS ATTENDED ESTATE

NEW ORLEANS, Dec. 2.—John Foster, Maudie Adams' former property man, who died here recently, was attended throughout his last illness by Miss Adams.

JACOBS' TRAGEDY FOR CLUB

A tragedy of the same name by W. W. Jacobs, writer of sea stories, will be included on the program of the Amateur Comedy Club at its first performance of the season in the Garden Theatre.

ALBANY THEATRES ENRICH FUND

ALBANY, N. Y., Dec. 2.—On Thanksgiving Day the theatres contributed \$1,077.20 toward the Anti-Tuberculous Fund, which is an annual feature. This was the highest on record.

ANNIE HUGHES RECOVERING

Annie Hughes is rapidly recovering from an injury sustained some time ago and hopes to be able to resume work by the first of the year.

CANADA SHOWS PROSPER, TAX SIGNIFIES

THEATRICAL ATTENDANCE EXCELS

TORONTO, Ont., Dec. 5.—Despite rumors to the contrary, Canadian theatre patronage is at a high water mark and the theatrical business is prosperous, according to the figures of Provincial Treasurer McGarry, compiled from war tax collections. One Toronto theatre, for example, has reported the sale of \$725 in war tax tickets for the nine performances of a show in one week. As the tax approximates 5 per cent of the total receipts of the theatre—a twenty-five cent to two dollar house took in \$144 for the week.

War tax returns from six other houses during the same week were also heavy, with the result that more than \$3,500 in taxes were collected, not taking into consideration the tax levied from the crowds at eighty moving picture theatres here.

These figures present proof of the fact that Canadian theatres are still prosperous and that war conditions have not greatly affected their business.

FRANK KOFRON IN INFIRMARY

St. LOUIS, Dec. 2.—Frank Kofron, better known on the stage as Little Frank Quize, was transferred from the City Hospital to the Infirmary (Poor House) on account of ill health and would like to hear from friends.

"SEREMONDA" CO. REHEARSING

Julia Arthur is working daily with her "Seremonda" Co. rehearsing early and late. The production, which will be one of the most elaborate of the season, is to take place before Christmas.

XMAS FUND REALIZES \$5,000

At the Christmas fund benefit to supply dinners and toys for the deserving poor on Christmas Day, given Sunday night at the Hippodrome, about \$5,000 was realized.

KINGSTON TIME EXTENDED

The engagement of Gertrude Kingston and company at the Neighborhood Playhouse has been extended another week. The first performance of "The Married Woman," which the Neighborhood Players will act, will take place Dec. 16.

NEDHAM OPERATED ON

YOUNGSTOWN, O., Dec. 5.—Mike Nedham is at the hospital here for an operation. Capt. Hull has taken the place in the "Tango Shoes" act. Jane Tarr has succeeded the late May Adams.

TOSTI, SONG WRITER, DIES

PARIS, France, Dec. 3.—The death in Rome of Sir Francesco Paolo Tosti, the composer and writer of songs, is announced today in a dispatch to the Havas Agency.

LAMBS TO OPEN CLUB HOUSE

The inaugural festivities of the Lambs in their new clubhouse will take place next Sunday.

HUNGRY CLUB DINES HACKETTS. James H. Hackett and wife were guests at the Hungry Club last Sunday night. Several of Mr. Hackett's musical compositions were played during the evening.

ALICE NIELSEN CANCELS DATE

Alice Nielsen was to have sung at the Mozart Society afternoon concert on Dec. 2, but was prevented by an attack of laryngitis. Her place was filled by Anna Fitziu.

CUPID JOINS "HIP HIP HOORAY"

MALESTER, Okla., Dec. 3.—James S. Davis, of Phillipsburg, Pa., and Elsie Pierpont, of Waterbury, Conn., both members of the "Hip Hip Hoorary Girls Musical Comedy company," were married here recently.

VAUDEVILLE HOUSE FOR MOVIES

SA FRANCISCO, Dec. 2.—The Empress Theatre, formerly one of the Sullivan & Conditine houses, but now owned and managed by Bld Grauman and his father, D. J. Grauman, will, in the course of the next six weeks, be converted into a movie theatre.

WINS \$3,450 JUDGMENT

San Francisco, Cal., Dec. 3.—Charles Judels has been granted a judgment for \$3,450 against the G. M. Anderson Co., proprietor of the old Gayety Theatre, for salary and damages due him for playing a comedy part in "Mary Gambo."

MARC KLAW GIVES LUNCHEON

Marcel Klaw gave a luncheon to about fifty men prominently identified with local theatricians last week in the ballroom of the Hotel Claridge. The luncheon is the first of a series of such affairs given primarily for the purpose of promoting the interests of the theatrical district.

BETTY PETERSON IN FILMS

Betty Peterson, child actress, closed an engagement of twelve weeks with the Edgar Allen Woolf playlet, "The Might Have Beens," in St. Louis last week in order to return to New York for a special appearance in forthcoming Rialto Picture Film production. Little Miss Peterson has been acclaimed the most perfectly formed stage child currently playing.

PHILA. HOUSE TO BE TORN DOWN

PHILADELPHIA, Dec. 4.—The City Theatre, which was bought last January by John Wanamaker, has, in all likelihood, given its last performance, as there is talk to the effect that it will be demolished and the site used for an auto sales building.

"LA FRANCAISE" IS PRESENTED

At the Garrick Theatre Tuesday night, Nov. 28, the Theatre Francaise Company of Jacques L. Boucher gave a performance of Brien's three-act comedy, "La Francaise."

ROSENTHAL BACK IN DUBUQUE

DUBUQUE, Ia., Dec. 2.—Jake Rosenthal has returned from the South after a visit to his wife, Cora Beckwith, whose Diving Nymphs are appearing over the Interstate Circuit.

MISS THURSTON OPENS SCHOOL

St. PAUL, Minn., Dec. 5.—Miss Adelaide Thurston has opened a school of dramatic art here, with a branch in Minneapolis.

WOMEN TO HELP SHOW MEN ON BANQUET

AUXILIARY COMMITTEE APPOINTED

Women identified with the outdoor amusements have come forward in the last few days and offered their services in helping make the first annual Christmas dinner and ball of outdoor showmen a success.

"The woman's touch to the affair was just what we needed," said one of the men in charge of the movement. "This response assures us that the event will be a success."

At the meeting of the Executive Committee last week it was agreed, upon motion made by William Judkins Hewitt, that a women's auxiliary committee to help along the plans for the big jubilee be appointed, and the motion was unanimously adopted. The members of this committee, nominated up to date are as follows:

Mrs. J. B. Warren, Mrs. H. H. Tammien, Mrs. Albert K. Greenland, Mrs. Albert E. Kiralfy, Mrs. Rhoda Royal, Mrs. Frank Gaskill, Mrs. Frank G. Bostock, Mrs. Verelove Weaver, Mrs. Frank E. Spallman, Mrs. Harvey Miller, Anne Oakley, Mrs. J. C. Haffey, Mrs. Harry Dora, Mrs. W. H. Rice, Mrs. George W. Toombs, Eleanor Phillips, Mrs. J. G. Ferrari, Mrs. Francis Ferrari, Mrs. B. H. Patrick, Mrs. Benben, Mrs. George F. Donovan, Mrs. John Tobetta, Mrs. George L. Macfarlane, Mrs. H. F. McGarrigle, Mrs. W. C. Ruggins, Mrs. Chas. S. Hatch, Mrs. K. G. Barcott, Mrs. Chas. Andrew, Mrs. Cass Andrew, Mrs. William Elliot, Mrs. Edward A. Evans, Mrs. Tom W. Allen, Anna Eva Fay, Mrs. Harry Jansen, Mrs. H. G. Wilson, Mrs. Peter Taylor, Mrs. J. G. Lows, Mrs. J. L. Peyer, Mrs. Nat Reiss, Mrs. J. H. Johnson, Mrs. Raymond E. Elder, Mrs. Irving J. Polack, Mrs. P. B. Prentiss, Miss Leona Carter, Madams Bodini, May Wirth, Ida St. Leon, Bird Millman, Mrs. J. K. Sullivan, Mrs. Harry Noyes, Mrs. D. D. Daly, Mrs. W. H. Donaldson, Elizabeth Donaldson, Mrs. Wm. M. Donaldson, Mrs. Wm. F. Cody, Mrs. Al. Salvali, Mrs. George Arlington, Mrs. Frank Brub, Mrs. Edward Arlington, Mrs. Otto Foto, Mrs. Will Morris, Mrs. Lew D. Nichols, Mrs. Harry Sharrack, Mrs. Walter Stanton, Mrs. George E. Evans, Mrs. George Connor, Mrs. R. McCrex, Mrs. David C. Whitaker, Josephine Fleming, Mrs. Wm. A. Spencer, Mrs. Tom West, Mrs. J. J. Allman, Mrs. Billy Rose, Mrs. Fred Valery, Elvora La Due, Mrs. A. Summerville, Lillian Ward, Dorothy Morrell, Julia Allan, Mabel Hackney, Fanny Sperry-Steele, Lucille Mulhall, Mrs. E. W. McConnell, Mrs. Jack Kirkpatrick, Mrs. J. H. Kirkpatrick, May Leslie, Louise Irwin, Frances Irwin, Mrs. E. Hampton, Mrs. Wm. B. Jarvis.

Ethel Robolson, Mrs. Chas. McDonald, Mrs. Percy Tyrrell, Mrs. Walter K. Sibley, Mrs. Herbert A. Kline, Mrs. Louis Sorcho, Mrs. Manning B. Price, Mrs. E. A. Wortham, Mrs. E. Louis Blake, Mrs. E. M. Foley, Mrs. E. M. Burke, Mrs. Omar Sami, Mrs. Baba Delgarin, Mrs. Fred Beckman, Mrs. Jas. Patterson, Mrs. C. W. Parker, Mrs. Walter, Mrs. Victor D. LeVitt, Mrs. Henry Meyerhoff, Mrs. Harry E. Tudor, Mrs. Sam Du Vries, Mrs. Casper Nathan, Mrs. Jack Edwards, Leslie Harbor.

MAJESTIC, PEORIA, TO REOPEN
Peoria, Ill., Dec. 5.—The Majestic Theatre of this city, which was gutted by fire early in September, will reopen Dec. 15 with "Experience," for four nights, followed by "Katinka" Dec. 18.

WAR VETERANS TO ENTER VAUDE

Toronto, Can., Dec. 4.—Vaudeville will shortly see a number of new acts in which war veterans will take part. In the several convalescent hospitals of Toronto, the crippled warriors are rehearsing various stunts and musical acts.

"COME AGAIN, SMITH" TO TOUR

"Come Again Smith," a comedy by John H. Blackwood, is to go on tour with Alan Dinehart in the title role.

LAY CORNERSTONE FOR BROADWAY BUNGALOW

Earl Carroll and Wife, Assisted by Members of "So Long Letty" Company Celebrate on Top of Twenty-Story Building.

Just as the clock was striking midnight on Saturday, Mr. and Mrs. Earl Carroll celebrated the laying of the corner stone of their "Starlit Bungalow" atop of the Godfrey Building, at Seventh Ave. and Forty-ninth St.

Guests to the number of two hundred attended the affair and Louis Mann made the introductory address, after which Mr. Carroll gave a routine recitation, or perhaps he called it a song, as there was a piano accompaniment to it. Charlotte Greenwood, star of "So Long Letty," sat on the piano during the recitation and at the proper moment gave a bottle of wine to Mrs. Carroll, who broke it over the corner stone, the members of the "So Long Letty" company sang one of Mr. Carroll's new songs and the guests counted down from the roof to supper, dancing and other pleasures.

Mr. Carroll was married on October 85 and in looking about for an apartment decided that a country home on Broadway would be best for his needs and, as his royalties from numerous musical shows had reached the point where expense was of minor importance, leased the entire roof of the Godfrey building for a term of years and with the aid of his architect designed the home and "bungalow." The bungalow is large and although within sixty seconds of Broadway will have all the conveniences of a Long Island country place and none of its inconveniences.

When completed Mr. Carroll can write and sell his opera without the delay of a car ride downtown and Mrs. Carroll can shop and attend the theatre with the same ease.

COHEN REVUE POSTPONED

The Cohen Revue of 1917 has been postponed until after the Easter holidays. George M. Cohen is busy in his first film endeavor, "Broadway Jones," and it will probably be the middle of January before he completes the picture. After this Henry will devote himself to material and probably will start rehearsals on the show in early March.

KAHN ACQUIRES CONTROL OF RIALTO

LIVINGSTON DISPOSES OF STOCK

The control of the Rialto Theatre has passed from the hands of Crawford Livingston to Felix Kahan, a brother of Otto H. Kahan, the banker.

Livingston and Kahan, who were the principal holders of the Rialto Theatre Corporation, of Virginia, built the theatre, Livingston having control of 51 per cent of the stock.

Mr. Livingston will retain a small percentage of his stock in the corporation and will remain as a member of the board of directors, but will vacate the presidency of the corporation in favor of Kahan at a meeting of the board of directors to be held today. The board of directors at present is composed of Kahan, Livingston and Samuel L. Rubenstein, managing director of the Rialto Theatre.

WEEDING OUT NEW CIRCUIT

With the dropping of Atlantic City and Camden from the International Circuit on Saturday night, there will be twenty-nine weeks open for the Christmas holidays. The lease for the Orpheum, Newark, which was guaranteed by Nicolai and Gus Hill for eight weeks, expires Saturday, and should either the house manager, Walter Sanford, or local officials see fit to continue the policy of the house, shows will be supplied; if not, it will be closed. Several new shows are in rehearsal, all of which are scheduled to open Christmas week, the latest being an Italian drama, entitled "Pedro the Italian, or from Pushcart to the Nobility," with James Krye McCurdy in the leading role, produced by George H. Nicolai, and a production by Carl Miller, entitled "Home Without Mother."

F. H. TOWNSEND OFF TO FRONT

Toronto, Can., Dec. 4.—One of the members of the 204th Battalion of Toronto, which is scheduled to proceed to the front in a few weeks, is Private Francis Herbert Townsend, an actor, who was formerly associated with George Arliss.

GARDEN, TORONTO, PURCHASED

Toronto, Can., Dec. 4.—The Playhouses and Theatres, Limited, of which M. J. Thalor is general manager has purchased the Garden Theatre, along with three adjoining theatres, will erect a vaudeville and picture theatre, seating more than 1,000 persons, on the site.

PREMIER, FALL RIVER, OPENS

FALL RIVER, Mass., Dec. 4.—The Premier Theatre opened Thanksgiving day with good houses with a bill of vaudeville and pictures, after being closed more than a year.

SIR FRANCESCO PAVLA TOSTI, composer and writer of songs, died recently in Rome.

E. P. CHURCHILL IN ELGIN
ELGIN, Ill., Dec. 5.—E. P. Churchill, of E. P. Churchill, Inc., Chicago, visited his new show, "The Movie Girls," at the Grand last week.

NEW THEATRE FOR TORONTO

Toronto, Can., Dec. 4.—The Miles Theatrical Syndicate, controlling a circuit of vaudeville houses in the States, have reopened negotiations for the purchase of a site directly opposite Shea's Vaudeville Theatre. It is the intention to erect a large house on this corner.

AUTHORS ACT IN OWN PLAY

"Little Peggy O'Moore," which is playing for the first time in New York at the Bronx Theatre this week, has in the cast the two authors, Oscar O'Shea and Ed. Clarke Liddy.

PROPERTY MAN DEAD

Toronto, Can., Dec. 4.—Fred R. Forster, property man of the "September Mrs." company, died suddenly during a performance in the theatre at Brantford, Ont. His home was in Joplin, Mo., where the remains were shipped for burial.

BELI TO MANAGE ELSTWORTH

Henry Elstworth and his Elstworth Reproduction of Oberammergau, its people and their passion play, will make a coast to coast tour under the direction of Felix Bliet.

NAZIMOVA'S CO. DISBANDED

The company engaged to support Mrs. Alla Nazimova in her new play at the Lyceum Theatre has been disbanded, inability to secure a New York theatre making a postponement of the production necessary.

SOTHERN'S DONATION \$7,593

E. H. Sothern's donation to the British Red Cross to date, as his share of performances of "If I Were King," amount to \$7,593.75.

NEW HOUSE FOR CLEBURNE

CLEBURNE, Tex., Dec. 5.—The Mayo & Fitzpatrick Amusement Co., J. P. Green, manager, has contracted to J. A. Thomas for the erection of a brick theatre. The contract price was \$15,000.

TALBOT IS PRESS AGENT

Haydn Talbot, formerly with the New York American, will act as press agent for "The Out of the Kitchen," with Ruth Chatterton.

ENGLAND TO CLOSE BIG CAFES

Sir Alfred A. Booth, who is now in this country, says the English Government has decided to close the dining rooms of his hotels to the public and to shut up big restaurants and the club restaurants on account of the food shortage.

JACK NORWORTH IN "FROLIC"

F. Ziegfeld, Jr., has engaged Jack Norworth this week for the Ziegfeld Midnight Frolic.

MARTIN AHEAD OF FILM

John P. Martin is booking a New York State route for J. Alexander Parks and his feature white slave film.

AU RE VUE

PALACE

The Five O'Clocks started the bill off as a lively gig. Monday, but the pace slackened up a bit in the second half.

"Pierrot's Dream" furnished a novel opening for a fast bud swinging act. One pierrot, sitting at a table, deals an insularly long of poker and draws a hob tail straight flush. As he reaches for the fifth card, it jumps away and a large five of clubs appears on the curtain at the back, with the heads of the other members of the company showing where the sign of the clubs are.

Oklahoma Bob Albright announced his numbers as imitations of various celebrities. He can do a strong enough specialty without resorting to this "Give me your kind applause stuff." Besides, his voice is too robust for imitations.

Emmet DeVoy, in a dramatic sketch called "The Call of Childhood," written by himself, has good support. The fantasy is well acted.

Adam Crab is married. To use his own words, he has a homelish house, presided over by a scientific, sanitary, eugenic wife. They have both condescended to spoil the childhood of a boy by a former marriage, so severe are they in their different ways. An old-fashioned grandfather has different views, however, and tells the boy the story of Hallowe'en, much to the delight of all, for the spirit of Hallowe'en appears and makes them all laugh.

Milo has his usual surprise, walking upon the stage in his tramp make-up after an introduction in the wings with a high soprano solo. His imitations were thoroughly enjoyed.

Rock and White, in their second week, again demonstrated their ability as true entertainers. They scored, as usual, with their clever songs, and particularly with a moving picture burlesque and an imitation of a dancer trying to sing a ballad.

Carmella and Rose Ponzello, the Italian girls, sang their same repertoire of songs. The first number at the piano is the best thing of the act, coming in for the greatest amount of applause.

Maud Allan had a most unfortunate opening, for her front curtain refused to rise and the stage hands fussed over it so long that the audience lost a lot of interest in the act. Seasoned dancers on the floor of Salome have lost their appeal to the present day vaudeville audiences and while Miss Allan worked very hard and in all probability is as good as she ever was, her act did not meet with the anticipated approval.

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, according to the programme, have a more difficult spot than usual. Wilson is undoubtedly a clever burlesque comedian, but he has always had strong support.

Creation, an abbreviated version of the great spectacle shown at Dresden, has been shown a few years ago, suffered from the last half of the bill running so slowly. The idea of using this production for vaudeville does not seem a bad one and it should, at least, prove very entertaining on the small time.

SHOW REVIEWS

ORPHEUM

Mid-winter carnival week started with a capacity house at this theatre, Monday afternoon. The bill is well balanced for the better part and whatever it lacks in quantity is made up in its quality.

Will J. Ward and his Five Symphony Girls cleaned up a sizable hit in the first half. Ward plays the piano with a nice degree of skill, and sings numerous songs in a sweet, unassuming tone.

The girls in the Ward act serve as an acceptable background, and, individually and collectively, work with a dash and spirit that adds considerable value to the general effect. An unprejudiced pianist plays a rag solo that will put any audience in a happy frame of mind and Frances Dougherty displays unusual ability as a character vocalist.

Melville Ellis and Irene Bordoni present a dignified number which fairly radiates class. The stage setting alone places the act out of the ordinary run of vaudeville offerings.

Mlle. Bordoni sings French songs delightfully and an American song in a manner that is cuteness personified. Ellis plays the piano with a sure and confident touch that makes his efforts highly enjoyable.

Another performer who struck the fancy of the Brooklynites was George M. Rosener. He is one of the best character actors that ever stepped on a variety platform.

His dope-head and old soldier bits scored heavily.

Ruth Ross in a new song routine was placed rather far down on the bill but more than made good despite the difficult handicap of position. (See New Acts.)

Morton and Moore made them laugh and applaud continuously with their familiar hedge-podge. Mrs. Gene Hughes and company, presenting a well-staged sketch by Edgar Allan Wolf, proved that a bit of sentiment allows the good will when properly mixed with the right proportion of comedy, and Joe Cook showed that he could entertain legitimately as well as in a burlesque way.

James Conlin, assisted by Grace and Eddie Parks, furnished twenty minutes of music, song and frivolous comedy. The trio tell several old timers in the line of gags, but from the way the audience accepted the ancient ones, are apparently fully justified in not securing more original material. They were an unqualified hit. So, what's the difference?

Moran and Weiser, the hat jugglers; Burns and Lynn, a clever pair of strollers; and the Frying Mayors, a dare-devil aerial act, all on early, were accorded receptions that testified to their entertaining powers.

Mons. and Mme. Alf. W. Loyd closed the long programme with a canine specialty, containing a dog who showed a deftness in catching thrown objects that will make any juggler, either animal or human, sit up and take notice. The act is well costumed and attractively staged.

COLONIAL

Another one of those almost perfect bills is being shown here this week, not a flaw being noticeable in either part. Father's Weekly started things off with a bang, showing interesting happenings of the past week.

The Tuscano Bros., battle-axe jugglers, gave a remarkable exhibition with these instruments.

Raymond Willey offered a singing specialty demonstrating a double voice, and found much favor with the large audience. From a rich baritone voice he changes to a high soprano, featuring mostly high class selections. In number two spot he received three bows.

Novelties in vaudeville are scarce; but "Spooks," presented by Bayone Whipple and Walter Huston, is one of that can be classed as new for more on any bill. The idea is original, and during the action of the playlet both are given an opportunity for a singing specialty. While neither has any singing voice to speak of they know how to put over a song.

Ben Ryan and Helen Lee, in a revised edition of "You've Spoiled It," had everything their own way. It is one of the best "nut" acts on the boards at the present time, both handling the clever material with excellent results.

Edwin Arden, assisted by Robert Wayne in one of those surprise finish plays called "Close Quarters," scored heavily. Mr. Arden's artistic acting of a double character sent the sketch over to five encores.

Tony Hunting and Corino, Frauch, in "Love Blossoms," making the third sketch of the evening, had no trouble in convincing their superiority as finished entertainers. Miss Francis also offers a song successfully. The dancing of Hunting at the finish brought them in five bows.

Grace La Rue, as usual, walked away with the show. Miss La Rue rendered nine songs, featuring many of her old ones. She was in excellent form, her voice ringing true with each number. Her costumes were up to standard and her dancing was well liked. A solo given by Dan O'Neil at the piano was well received.

Lady Alice, with a troupe of cats and dogs, held down closing position nicely. The animals are put through a splendid routine of stunts, doing many difficult feats. The act is well balanced and arranged.

"Rubeville" featuring Felix Rush and Jere Delaney, and produced by Rolfe and Maddock, was shown here for the first time.

CLEVELAND HOUSE PROSPERS

NEWARK, Dec. 5.—During the first fifteen weeks of the season at the Lyric, W. S. Cleveland's house, there have been played 201 acts, employing 600 people to amuse the 500,119 persons that have attended. The Lyric is enjoying the most prosperous season in its history and Manager R. G. Tunison contemplates playing twenty-four acts weekly instead of twenty.

ROYAL

The anniversary bill at this theatre is proving a big sensation, and both the quantity and quality of the acts warrant it.

Miss Catherine Powell opened the bill and her dancing was very well executed. The audience enjoyed watching the deft way she changed costumes before their eyes.

Jack Orren and Lillian Drew are more than ordinarily clever, but put their act on in a poor way. Most of the dialogue should be eliminated.

Howard regaled his with his clever "advanced vocal production," entitled "At the Doctor's." Particularly clever is the tooth pulling episode.

Mignon was tendered a gratifying reception at Monday's matinee, and earned it. Her imitations are always clever.

The Avon Comedy Four did their old skit, "The New Teacher," but it never pleased more in its prime than at this Monday's matinee. When the audience was invited to request any song they wished, requests would have poured in for an hour, if the quartet had not been forced to hurry their act to a close, so as to arrive in good time at the Alhambra, where they were to appear.

Following the intermission came the Van Liew Trio. Their artistic telling and witty appearance won the audience immediately.

Baroness, in his comedy, "Twenty Old Years," had no difficulty in winning favor, and was ably assisted by Isabel Mendosa and Frederick Howard.

Gene Green was heralded with a capital "G." He had a hard spot on a longer-than-usual bill, but his songs were so well put over that the audience forgot that it was setting late. He would improve his act by changing his encore number.

Hoops, bouenagans and juggling stunts, manipulated by the Zara Carmen Trio, closed the bill.

CITY

The usual full house was seen at the opening performance Monday.

The bill, dancing in Pierrot costumes, they strip to fleecings and do high trapeze and Mexican bow work on a rope. In this latter they give one of the best performances of the kind seen heretofore.

O'Brien and Danetti, men and women, pleased with their songs and dances.

Billy Link and Blossom Robinson, with a special act in one, presented a singing and talking act, but did not win the recognition they deserved.

The Four Musical Lunds, two men and two women, scored a tremendous success for their cornet and xylophone playing.

Hirschoff's Gypsies, a Russian dancing act in a new dress, found favor (see New Acts).

Bernard and Lloyd were well liked in their singing and talking act.

John O'Malley, an Irish tenor singer, was applause for his work and was called upon for an encore.

"The Unwedded Girls," a musical comedy tahlid, was well received. The chorus work was good and the sketch was well presented.

THEATRE

ALHAMBRA

A fair bill at this theatre drew a capacity house on Monday night.

The Lovelace opened the show and their sensational viry act pleased.

They were followed by Stone & McEvoy in the songs and the Slinger. Their dialogue proved bright and their songs snappy. The source take-off was very good—funny, but not extreme or offending.

Inez Macaulay and company are still holding their own in the playlet, "The Girl at the Cigar Stand." Last time this playlet was shown its scene was laid in a small Western town, which gives the action more plausibility than when the locale is "a New York hotel," as billed at this theatre.

Florrie Millership is reviewed under New Acts.

Jean Adair and company closed the first half of the bill in the comedy, "Maggie Taylor." Walcott and Adair leave nothing to be desired in her portrayal and has been fortunate to secure exceptional support.

After the intermission came Tung Cou with a clear operatic tenor voice. This talented Chinaman observed the laws of neutrality by including English, Italian and Irish songs in his repertoire.

Harry and Eva Puck are very original in "Sister Hil." There is a case of "He isn't what they do but the way they do it." With but fair voices and fair material, they "went over" big.

The Avon Comedy Four in "A Hungarian Rhapody" had no trouble in winning first honors. Their new offering is far ahead of their other skit, "The New Teacher" reviewed this week at the Royal Theatre. Why they did not present the "Rhapody" at both houses is not comprehensible.

Mosher, Hayes and Mosher—"Three men on a wheel"—worked hard in the closing spot.

JEFFERSON

The management of this house planned a gala event this week for its patrons. Lillian Walker, the star of the current feature film, "The Dollar and the Law," was there in person, and, added to the excellent bill on view for the first half, gave those who attended more than their money's worth.

At the first show on Monday Pierot and Maria opened with their dancing act and scored a hit.

Bessie Le Count, with topical and character songs, earned well deserved success. She is full of personality and got the most possible out of her material.

Eva Westcott and company presented an unusual sketch to good results. (See New Acts.)

Mullen and Rogers, with their songs, dancing and acrobatics, were favorites.

Walton and Delberg substituted for another act and with their talking and singing work well deserved applause.

Bijou's Minstrels, seven women, two of whom were in blackface, received their full meed of approval.

AMERICAN ROOF

A touch of real novelty is given to the bill offered at the Loew house for the first three days of this week by the appearance of Major Doss, the man who greases, and whose remarkable performance bears every evidence of being genuine. Preceded by an announcer who describes the nature of the turn clearly and intelligently, Doss actually stretches his arms and legs several inches and visibly adds more than a foot and a half to his stature.

With the usual cigar stamps and exaggerated tramp make-ups Fitzgerald and Carroll present a lot of nonsense, some old gags and one or two songs. The act is of the good old type of former variety days and has much to commend it for laughing purposes. Phil Adams and "The Fascinating Flirts" is described under New Acts. Seibini and Grovlin, man and woman, fought a duel.

In "Two Ways to Look" Hickman Brothers and Company have a "back stage" skit capably played and on the whole very amusing.

Pat Rooney's sister, Julia, has inherited the distinct family talent for dancing and her impersonation of the only Pat is most life-like.

The familiar Milani Trio has now grown to the Milani Five, following practically the same routine as was done by the former combination. The turn landed.

A cute little singing single is Lillian Watson. Her conception of the five numbers rendered is extremely original and she must be credited with the bit of the bill.

FIFTH AVENUE

The prohibition element will not look with favor on the bill at the Twenty-eighth street house for the first half; there is a superabundance of drunks on it.

Don, the intoxicated dog, starts it. Billie Reeves lives up to his belated stage reputation. Johnny Ford adds to the festive atmosphere with a semi-drunk impersonation and one of the plants used in "The Speed Maniac" acted very much as though he and a third partner were a speaking acquaintance.

Daly and Berlow are doing the same dance routines as reviewed previously. Their whirling flights to each number are immense. Incidentally, the young lady is a real beauty.

Mohr and Moffatt are described in full under New Acts. The Doris Lester Trio, father, mother and daughter, have a fair comedy skit literally packed with laughs.

Officer Vokes has changed certain things in his act to advantage and the "drunk" dog Don is most amusing in his life-like manner.

Phil Reeves and company are reviewed under New Acts.

Johnny Ford and Billy Smith landed hard toward the finish of their turn, Ford's dancing doing the trick.

Bart Lamont's Twelve Speed Maniacs closed.

NEW ACTS

MOHR AND MOFFATT

Theatre—Fifth Avenue.

Style—Piano and songs.

Time—Twenty minutes.

Setting—Special drop in one.

Halsey Mohr, song writer and composer of several popular hits, and Grace Moffatt, have gotten away nicely from the stereotyped piano and song offering in their new act, called "A Day at the Publisher's."

An effective drop is used, on which are emblazoned the various song numbers Mohr has written and the turn is to be confused for its absolute absence from any semblance of "plugging," although the temptation is strong.

After a little talk and some telephone business, Miss Moffatt enters in becoming Quaker gown and, with Mohr at the instrument, a tuneful melody is done. Halsey then reads some "poetry," interspersing a few "gags." It might be mentioned here that he can raise his voice to advantage, as the point of most of the turn's interest is in just six rows back in the orchestra, due to his subdued manner of speaking.

A double song by the pair is followed by more conversation, after which Miss Moffatt exits for a change. At the piano her partner does two of his own numbers, both of which went over excellently. The young lady having changed to another gown, they then sing a double with about the best novelty chorus heard in a long, long while. The exception interpolated by Mohr makes a great finish.

The act is far more pleasing. Miss Moffatt has a singularly sweet voice and her partner adds just enough comedy to round out the turn properly. They get by without the usual snapping of fingers and other methods peculiar to some piano acts.

RUTH ROYE

Theatre—Orpheum.

Style—Character Songs.

Time—Twenty minutes.

Setting—In one.

Ruth Roye is presenting a new repertoire of well written character songs at the Orpheum this week. Especially clever in handling dialects, the little artist has been fitted with a corking opening number in which she has an opportunity to display her unusual ability to suggest, vocally, almost every known foreign accent. The song will always appeal, because it is certain that at least one of the numerous countries discussed humorously will be represented in the audience.

Her second song, describing the awful effect "a cabaret visit has on the pocket book of friend husband, contains a laugh in every other line. It could be sung as a recitation equally as well as a song.

Three particularly well delivered character numbers are also embraced in her new routine.

"THE FASCINATING FLIRTS"

Theatre—American Roof.

Style—Tahiti musical.

Time—Twenty minutes.

Setting—Special. Fall stage.

Marty Brooks, in presenting his musical comedy offering "The Fascinating Flirts," with Phil Adams featured, together with Harry Evans and a company of six girls, has struck the act together rather loosely on the whole. Using a hotel lobby for the working out of the idea, the principals appear in the characters of a bell boy and a "drunk." The chorus of six girls who form the background for the numbers are sprightly and good to look at in the main, though a little more ginger might be put into their dancing. The various gags used cannot be called new, and the musical for the better part can be greatly improved by the addition of brighter and better lines. A "girl" number sung by the "drunk" introduces the chorus in the characters of waitresses, maid, society girl, etc., and the finish with the chorus gowned in bridal costumes being most pretty. The brunt of the songs and talk naturally fall on Adams and Evans, the latter contributing an excellent scenic dance.

The changes made by the girls have been selected in good taste and while not necessary, Evans does a full dress for the close.

The way it stands, the turn does not measure up to the standard set by several of the other musical acts shown this year, and the injection of some good folk, with a little more touch of novelty than the act now bears, would bring it to the level of the best. The man work hard, and manage to keep things moving pretty fast throughout.

SKELLEY AND SAUVAN

Theatre—Fifth Avenue.

Style—Singing, Talking, Dancing.

Time—Fifteen minutes.

Setting—Special Drop-In one.

Here is an act that has been abroad for several months and has come back greatly improved. Not that they have brought back any foreign material, but they have acquired a finesse which has put the stamp of big time on it. The scene is the exterior of a French shop. The girls are in black and white stripes with futuristic suggestions in the gayly colored shutters and show windows. They open with a double number, but a little talk leads up to a novel manner of getting the girl of the stage.

He says, "What's the matter with my legs?" walks funny, and as he does the stage becomes suddenly dark and a spotlight is turned on his legs and the girl is left in the dark and white stripes. In a dainty dance of ribbon and lace she swings about a bit of lace meeting a piece of ribbon in a B-way shop. This song and Miss Sauvan's delivery of it, lifts the act out of the ordinary rut.

DRAMATIC and MUSICAL

"FOLLOW ME" IS SUMPTUOUSLY MOUNTED MUSICAL COMEDY

"FOLLOW ME"—A musical comedy with songs from the original of Felix Bernstein and Leo Scher. Music composed by Edward Wedekind, November 29, at the Casino.

CAST.

Dennis, fortune teller at a charity bazaar. Edith Day
Lola, page boy. Wilmer Herbert
Morty Richmond, America's milliner. Harry Tighe
Laura, Marguerite de Lancy. Harry Tighe
Bretter, Marguerite de Lancy, Wm. P. Carlton
Francis, a waiter from Marguerite's. Paul Purcell
Jeweler. George James
Dr. Jolivet. Wilmer Herbert
Alphonse, call boy. Anna Held
Clair de Lune of the Theatre. ANNA HELD
Nina and Robert, attendants at the bazaar. Gladys Ryans and Ethel Stryke
Adolph Knott, poet at large. Henry Lewis
Miss Watchmaker. Sylvia Jesson

After an absence of several years, Anna Held returned to the New York stage on Wednesday night of last week as the star of a new musical show called "Follow Me."

Time was dealt kindly with this veteran of the musical comedy stage, for, with the exception that she is not as slender as in the past, there is little difference between the star of "Follow Me" and the little French girl who, more than twenty years ago, had all New York talking about her clever singing of "Won't You Come and Play With Me?" in Evans & Hoyt's "Favor Match."

"Follow Me" is one of the old style musical comedies which, before the days of the big Hippodrome and Century Theatre productions, would have been called "enormous." The plot is little more than a thread, upon which hung a score or more of singing and dancing specialties.

The Messrs. Shubert have given Miss Held a production of which she may well be proud, for a better staged or more sumptuously costumed piece has not been seen in many a day outside of the two big houses mentioned. Her supporting company is excellent. A large portion of it has been recruited from the ranks of vaudeville and includes Henry Lewis, who made his Broadway debut in the piece and incidentally scored one of his hits of the production; Harry Tighe and little Sylvia Jesson, a tiny creature who sang and danced her way through the entertainment in a manner which indicated that she enjoyed it fully as much as the audience.

William P. Carlton is a French marquis, and Lyle Yorke the marquise. Their marital troubles, which are righted by Miss Held, as Claire La Tour of the Theatre Varieties, furnish what little plot there is to the piece. An artistic feature of "Follow Me" is the dancing of Edwina and Eliza Cansino, dancers to the Spanish Court.

The music of the piece is almost entirely made up of interpolations, most of them good.

WHAT THE DAILIES SAY.

TRIBUNE—Has more dances than humor. **SUN**—An elaborate piece. **Times**—Amateurish show ornately staged. **American**—Pleasant.

MARTIN GETS "POTASH"

Wash Martin has secured the rights of "Potash and Perlmutter," which he will take out over the Southern time, playing the one nighters. He will open December 15. Rehearsals started Monday.

Martin will manage the show, and Eddie Lester do advance work.

"YOU'RE IN LOVE" OPENS

NEW HAVEN, Conn., Dec. 3.—"You're in Love," Arthur Hammerstein's new musical comedy, has been playing to large audiences here prior to beginning its metropolitan engagement. Local newspaper sentiment acclaims it a worthy successor to "High Jinks," "Katinka," and "The Fire-Ship."

"SUCH IS LIFE" QUILTS

"Such Is Life" terminates its short existence on Broadway Saturday evening, one week from the time it opened.

MME. BERNHARDT'S GENIUS STILL TRIUMPHANT

Never in her palmy days did Mme. Bernhardt receive a more hearty welcome than that extended to her on her first appearance last Monday night at the Empire Theatre. Of course it would not be true to say that this actress has lost none of the dramatic force which won her fame, but she is still great. She still has the power to command the attention of some of the first that critics of forty years ago used to rave about.

In her opening bill Bernhardt presented the following one act plays:

"La Mort de Cleopatra," by Maurice Bernhardt and Henri Cain with this cast: Cleopatra, Mme. Sara Bernhardt; Marc Antoine, M. Jean Angelo; Pharoas, M. Deneubourg; Kephran, M. Favieres; Mel, M. Glais; Centurion, M. Germain; Octave, M. Hubert; Tress, Miss Benjault; Teah, Miss Caubert; Spirit of the Play, Margaret Mower.

"L'Holocauste," arranged by Mme. Bernhardt. Cast: La Duchesse, Mme. Sara Bernhardt; Le Duc, M. Jean Angelo; Madame Boise Villiers, Mme. Mee; La Nourrice, Miss Caubert; Spirit of the Play, Margaret Mower.

"Du Theatre au Champ d'Honneur," by a French officer at the front. Cast: Marc Bertrand, Mme. Sara Bernhardt; L'Officier Anglais, M. Germain; La Duchesse, Mme. Mee; Anna Courtois, Miss Benjault; Le Medecin Major, M. Deneubourg; Spirit of the Play, Margaret Mower.

The work of the various members of the company was satisfactory.

If nothing else were needed to prove how sincerely we admire this great actress the stage was literally strewn with floral tributes.

WHAT THE DAILIES SAY.

RETAIL—Bernhardt's acting sharp. **World**—Indomitable French genius triumphs over her infirmities. **Times**—Impressive performance. **TRIBUNE**—She is still as good as mortal. **American**—Cheers great Bernhardt.

NEW DAVIS PLAY BUBBLES WITH WIT AND HUMOR

"MILF-A-MINUTE KENDALL"—A three act comedy, by Owen Davis, presented Thursday, November 29, at the Lyceum Theatre.

CAST.

Jim Preston. William Sampson
Annette. Helen Lowell
John. John Lowell
Eddie Semper. Robert Cavanaugh
John. John Lowell
Jack Kendall. Tom Powers
Beatrice. Beatrice Hayes
Rose Howard. Adele Ross
Philip Lord. Joseph Kilgore
Morris Kendall. John Ford
Robert Baker. Jack Ellis
Mrs. Kendall. Olive Oliver

Owen Davis, who a few years ago shared with Theodore Kautz the honors of writing the most vivid Bowery melodramas, has of late devoted his talents to a milder form of writing, and in "Milk-A-Minute Kendall," a new comedy which Oliver Morosco is presenting at the Lyceum Theatre, has a play, which, while odd as plot, fairly bubbles with wit and humor.

In the first act, young Kendall has moored out to a Connecticut inn with two New York girls, one of them a model, whom he intends to marry. While he is hunting up the justice of the peace to perform the ceremony his father and the model's lover arrive and persuade her to return to the city. When young Kendall returns to the inn and learns that he has been betrayed, his long season of excesses culminates in an attack of brain fever.

Six weeks later he recovers, to learn that he has been disinherited, is in debt and about to be ordered from the hotel, although too weak to hardly stand. He has survived his serious illness only through the constant nursing of a niece of the landlady, a girl whom he had known in childhood. Unknown to him, she has drawn her savings from the bank and paid his bills at the hotel so that he may remain until strong enough to work.

The young man has an inventive streak and while planning his recovery, works upon a substitute for gasoline, raising the money for his experiments by forming a stock company and selling stock to the landlady, the justice and the hotel servants. Just as he is about to succeed, when it seems darkest the model returns and tempts him to give up his work and return to C. city. He refuses, and makes an attempt to demonstrate the value of his invention.

To the surprise of all it succeeds, and the end of the play finds young Kendall in possession of a secret which will bring him millions in money, his parents forgive him and he marries the girl of his heart, who is of course the landlady's niece who nursed him in his illness and encouraged him in his work.

William Sampson, the close fitted Connecticut landlady, and Helen Lowell the servant, carried off the acting honors of the piece. Edythe Ellis the heroine, left nothing to be desired, and Tom Powers in the title role was excellent.

WHAT THE DAILIES SAY.

Times—An imitation of "The Fortune Hunter." **TRIBUNE**—It's an excellent show. **Sun**—Has a laugh a minute.

"PALS FIRST" REHEARSING

J. Fred Zimmerman has placed in rehearsal "Pals First," a play by Lee Wilson Dodd, from a novel of the same name by Francis Pury Elliott. The cast includes William Courtney, Edith Luckett, Marion Kerby, Forrest Robinson, Lester Chambers, H. W. Blackmore, Francis Conlon and Frank Kingston.

NEW FINALE AT CENTURY

A new finale to the third act of "The Century Girl," known as the "Lace Song," staged by Edward Royce of London, has been introduced. Victor Herbert has composed new music for it.

PERCY BURTON TO STAGE PLAY

Percy Burton is to begin the staging of "Gambler's All." Mr. Burton has been with Sir Herbert Tree and E. H. Sothern on their tours.

MAUDE ADAMS REHEARSING

Maude Adams is now taking part in rehearsals of J. M. Barrie's comedy, "A Kiss for Cinderella," in which she will make her Empire Theatre appearance Christmas.

SUBURBS SECURE NEW PLAY

"Wanted an Alibi," a farce by Mrs. Annie Crawford French, has been accepted for early production by the Messrs. Shubert.

MAUDE MAY GO TO HONOLULU

Cyril Maude, after closing at San Francisco, will probably go to Honolulu, where for a week he will do a special repertoire of plays at the Hawaiian Opera House.

"MARGERY DAW" AT PRINCESS

"Margery Daw" had its premiere at the Princess Theatre last night, but the production having been postponed by John Cort from Monday night.

VIVIAN WESSELL WITH COLLIER

Vivian Wessell has returned to her original role in "Nothing But the Truth" at the Longacre Theatre. She left two weeks ago to play an important role in a new musical play.

"SOLDIER BOY" OPENS TONIGHT

The Messrs. Shubert have moved forward the opening of Clifton Crawford in "Her Soldier Boy," from Monday night to tonight.

CHANGE "FATE DECIDES" TITLE

Henry W. Savage has changed the title of the new play "Fate Decides" to "Playthings," and it will be seen in New York shortly.

SHOWS SCARCE IN IND. TOWNS

THEATRE, Ind., Dec. 4.—Paris, Ill., Brazil, Ind., and Clinton, Ind. are showing a scarcity of road shows.

DEMILLE COMING HERE

Cecil De Mille, director general of the Jesse L. Lasky Co. studios at Hollywood, Cal., has left Los Angeles and is due in New York this week.

LONDON

PARIS

FOREIGN NEWS

BERLIN

SYDNEY

LONDON AT A GLANCE

LONDON, Eng., Nov. 25. "Hobson's Choice," which was transferred last Monday from the Apollo to the Prince of Wales, has settled down for a run in its new quarters. Daily matinees are given, with evening performances every Tuesday, Thursday and Saturday.

At Christmas the Prince of Wales will be added to the number of theatres catering to the children. Messrs. Arthur Albin, Ltd., the new directors of this house have announced to present there at the matinees a new fairy piece, written by Cedi Aldine. The score is by Outbrett Clarke.

The Apollo was given over this week to "Pierrot Christmas," a pantomime which will continue during the holidays. Norman McKinnell, well known in New York for his success at Winthrop Ames's Little Theatre plays Pierrot.

The D'Oyly Carte Co. opens a three week engagement at the Kensington Theatre next Monday. The company will revive the Gilbert & Sullivan successes. Fred Billington, H. A. Lytton, and Leicester Theatre are leading members of the large company.

The O. F. Club will give a Bohemian dinner and concert next Friday at Gatti's Restaurant, in honor of its new president, Sir Thomas R. Dewar. The affair will be held in the Adelaide Rooms.

Letty Lind has turned playwright and, in collaboration with Major Rowland R. Gibson, she has written a play entitled "The Dragon and the Throne," which Messrs. Grossmith and Laufflard have accepted for production.

"The Man Who Stays at Home" is making the rounds of the suburban theatres to crowded houses. This week the company played the Kingston Empire. The Willesden Hippodrome, Goldersgreen Hippodrome and Croydon Hippodrome are to follow.

William T. Guest, recently acting manager of a Birmingham theatre, was fined £3 last week for absconding himself from military duty.

By courtesy of H. B. Irving, Elisabeth Asquith will appear at the Italian matinee which she and Lady Lorraine are arranging for Dec. 4 at the Savoy Theatre.

John Lane, the publisher, has just issued "The Life of Charles Frohman," which was written by Isaac F. Marcovson and Daniel Frohman.

Mimeta Maralen, having recovered from her sore throat attack has returned to the cast of "The Best of Luck" at Drury Lane.

Queen Alexandra extended her patronage to the matinee, which took place last Saturday at the Criterion Theatre, in aid of the League of the Helping Hand.

The Christmas pantomime at the Palace, Manchester, will open Saturday evening, Dec. 16.

Ruby Royal is organizing a special matinee at the Grand Theatre, Haverly, for Wednesday Dec. 6, in aid of the wounded sailors and soldiers entertaining fund.

G. F. Huntly has made a success with her new sketch, "Buying a Pub."

Yvonne Mehru will appear in the Christmas pantomime at the Palladium as premiere danseuse with the Six Martels.

Nelly Carlyle is ill with a sore throat and is likely to be unable to work for several weeks.

Alfred Hurley, the agent, has taken offices at Charing Cross Road.

The annual general meeting of the Order of Terriers will be held Sunday, Jan. 28, 1917.

Shirley Kellogg will return to the cast of "Razle Dazle" at the Empire, early in December.

Alfred Butt has arranged a special entertainment to be given at the Victoria Palace on Sunday evening, Dec. 3, in aid of the fund for providing smokes for the wounded soldiers and sailors.

Hengler's Circus is doing well in Glasgow.

The "Water Birds" revue had its first London presentation last Monday at the Middlesex.

Walter Bentley moves his offices to 122 Shaftesbury Ave. W., on Dec. 1.

Little La Coupe has been engaged by John Hart to play one of the Babe roles in the pantomime at the Queen's Manchester.

"Young England" which was produced last Monday at the Prince of Wales, Manchester, opens in London at Daly's on Dec. 26.

Lena Ashwell appeared last Monday in "Macbeth" at Albert Hall. This was the first time she had appeared in England in this play.

The Royal Drury Lane has declared a dividend of 6/2s or 1/1 shilling on the paid-up capital.

The condition of Paul Rubens is far from encouraging. His marriage with Phyllis Dare was arranged to occur at the end of the run of "Tina," but as his complaint has been determined as serious lung trouble the wedding has been indefinitely postponed.

The 88th performance of "Pag of My Heart" was celebrated last Saturday night at the Globe.

Dorothy Drake and Herbert Sidney celebrated birthday anniversaries last Tuesday and on the day following Ethel Levy and Percy Baverstock had similar celebrations.

Holman Clark is back in the cast of "The Professor's Love Story."

Martin Harvey plays the Grand, Leeds, next week and the week following the company closes its autumn season at the Pines Gardens, Folkestone.

Arthur Carlton, lessee of the Bath Theatre Royal, who was elected Mayor of Worcester recently, has offered to give three acres of freehold land, sufficient on which to build 20 bungalows in aid of the disabled soldiers of the Worcester Regiment.

Betty Bruce, next week at the Empire, Falkirk, plays the Hippodrome, Hamilton, week of Dec. 4.

Arthur and Nell Bloomer play their return booking at the Hippodrome, Epsom, week of Dec. 11.

The Six Musical Longshoremen are at Northampton, next week.

Fred Gamble is next week at the Palace, Euston, and week of Dec. 4 he plays the South London Palace.

Floer, and Alberta play Southampton week of Dec. 4.

The Four Rences play the Palace, Blackburn, week of Dec. 4 and are at the Hippodrome, Hamilton, the following week.

Harry Gribben is at the Chelsea Palace, week of Dec. 4.

The Punch Trio are next week at the Royalty, Chester.

The Four Delvines play London next week.

Kitchen and Roy close to-night their engagement at the Olympia, Paris.

The Sisters Sprightly are next week at the Hippodrome, Ashton.

The Sisters Urma opened last week a three weeks' stay at the Cirque Medrano, Paris.

The Glee Quartette plays the Metropole, Bolton, next week.

Hector and Lolletta play the Hippodrome, Warrington, next week.

Fred Land opens next Monday at the Hippodrome, Dover.

AMERICAN MATINEE AT HIPPODROME. Eng., Dec. 1.—Ethel Levy is arranging an American matinee, to be held at the Hippodrome on Dec. 8.

JOSEPH LEFT ACTRESS FORTUNE. ZURICH, Switzerland, Nov. 28.—According to a dispatch from Vienna Katharina Scharrer, the actress who received £200,000, a bequest from the late Emperor Francis Joseph.

ELKINS WITH ALEXANDRA CO. Mr. and Mrs. Hroy Elkins (Hines McKillop) closed with the Walter D'Arcy Buck Co. Nov. 11, and opened Nov. 13, with the Royal Alexandra Players, touring Canada.

SCHRATT BARRED FROM CASTLE. PARIS, France, Nov. 23.—A dispatch from Zurich today says that Katharina Schratz, the actress and favorite of the late Emperor Francis Joseph, was refused admittance to the Emperor's death chamber and requested to leave the castle immediately.

VERA PEARCE TO VISIT U. S. SYDNEY, Aust., Nov. 29.—Vera Pearce, one of Australia's most popular actresses, is considering an attempt to visit America. She will surely accept it at the conclusion of the war, if not before.

PARIS GIVING EVENING SHOWS. PARIS, France, Nov. 23.—The Opera shows advertisement with its present season, giving evening performances, which have not occurred here since the beginning of the war.

MISS BARLETTE RETURNING. PARIS, France, Nov. 28.—After spending many months in the French trenches nursing a brother who was wounded in battle, Miss Andrea Barlette has sailed for the United States on the *Espresso*.

DR. BODIE ARRIVES IN ENGLAND. LONDON, Eng., Nov. 28.—Dr. Wallrod Bodie and Co. have arrived in London from their Far Eastern trip which ended so disastrously by their losing their effects with the sinking of the *Arabia*.

Dr. Bodie and his company were rescued from the ill-fated *Arabia* when she was torpedoed, the members being landed at Port Said and Malta.

EXTENDING RICKARD CIRCUIT. WELLINGTON, New Zealand, Nov. 26.—By the recently made arrangements between Hugh D. McIntosh and local managers New Zealand has become a permanent unit of the Rickard's Circuit.

"YOUNG ENGLAND" FOR AMERICA. LONDON, Eng., Nov. 27.—Negotiations are about closed for the American rights to "Young England," Basil Hood's new light opera produced last week in Birmingham.

DOROTHY BRUNTON FOR U. S. SYDNEY, Aust., Nov. 27.—Dorothy Brunton has about decided to accept an offer to go to the United States in 1917.

STOCK REPERTOIRE

DENHAM CO. TO TRY NOVELTY IN DENVER

PLAY USING FILM TO BE PUT ON

DENVER, Dec. 2.—The Denham Stock Co., which has made a record for itself by appearing at the Denham Theatre continuously for several years, is about to distinguish itself again. Announcement comes from the management that "Pay Day" is to be produced.

It will be remembered that this play requires several hundred feet of motion pictures at various times throughout the action and it is naturally necessary for each company to film its own players on its own stage.

On this account, "Pay Day," although released for stock, has not been generally used and makes its production by the Denham Co. noteworthy.

The management is at present busily engaged in taking the pictures and when "Pay Day" will be presented the patrons will have the pleasure of seeing a novel experiment.

DE FOREST CO. IN JOPLIN

JOPLIN, Mo., Dec. 2.—The Jack De Forest Stock Co. is appearing at the Climax Theatre here. The cast includes Jack De Forest, leads; Lloyd Sabine, heavies; George Kington, J. R. Winton, V. A. Varney, A. Anderson, Dick Elliott, Billy Patterson, general business; W. H. Daley, business manager; Marjorie Garrett, leads; Blanch Dixon, second business; Mattie Goodrich, characters, and Iva Garrett, ingenue.

MANCHESTER CO. NOT TO MOVE

Chas. Hillman, of the Byron Chandler offices, representatives of Mr. Orstein, whose stock company is at present playing at the Park Theatre, Manchester, states that there is no truth in the report that the company will move to Concord. This week the company is presenting "The Revolt," to be followed by "He Fell in Love With His Wife."

BELASCO PREMIERE BY STOCK

SAN FRANCISCO, Dec. 2.—The Alcazar Theatre is to be the scene of the premiere of David Belasco's "The Empress." The Alcazar Stock Co., with Olga Humphrey as the leading role, will make the production.

HARPER PLAYERS DOING WELL

BAT CITY, Mich., Dec. 2.—The Irene Harper Players are now in their tenth week at the Grotto Theatre. The roster includes Irene Harper, Carl Towle, Charles Leland, George Montebert, Nancy Corwin, Robert Sherman, Bart Monroe.

STOCK ACTORS IN VAUDE

McWaters & Melvin, who closed recently their latest stock engagement as principals of the McWaters, Webb & Melvin Stock Co., are appearing in vaudeville in a sketch entitled "War of Wits."

POSTY CO. CLOSING IN TOLEDO

TOLEDO, O., Dec. 2.—The Posty Musical Comedy Co. closed recently a sixty-five week engagement at the Crown Theatre. The company has been taken over by the Horvitz Amusement Co., engaging Charles Posty as manager and musical director, and has been enlarged for a road tour.

WARBURTON, YONKERS, CLOSING

AFTER trying it eight weeks, the Carroll J. Daly Co. in Yonkers announces the closing of the house Dec. 9 with "Stop Third." Managing Director Wallace Worley has been appealing to the people of Yonkers for their support.

ALCINE CLOSING IN WICHITA

WICHITA, Kas., Dec. 4.—The Alcline Players will conclude a stock engagement of twenty-eight weeks at the Crawford Theatre, Saturday night, with "The Blindness of Virtue." The theatre will play road attractions.

WILCOX CO. TO LAY OFF

Frank Wilcox, manager of the Little Playhouse Co. at the Little Playhouse, Mt. Vernon, will close his house for two weeks preceding Christmas in order to make some changes.

BABY BOY TO HASWELLS

BRANSON, Pa., Dec. 2.—Mr. and Mrs. Berkeley Haswell are being congratulated upon the birth of a baby boy recently. Mr. Haswell is a member of the Imperial Stock Co.

GAGHAN RE-JOINS ALLEN CO.

William T. Gaghan recently joined the Billy Allen Show as musical director. Mr. Gaghan was director with the Billy Allen Show four seasons ago.

EDITH CARLISLE WITH ALLEN CO.

Edith Carlisle, formerly of the "Red Rose" company, has joined the Billy Allen Musical Comedy company as prima donna.

NADENS ANNOUNCE NEW ARRIVAL

POUGHKEEPSIE, N. Y., Dec. 2.—The Naden's, with Mrs. Lew Naden, playing with the Billy Allen Musical Comedy Company, announce the birth of a baby girl Nov. 23.

ALCAZAR CO. CHANGES

SAN FRANCISCO, Dec. 2.—Lang and John Halliday have completed their engagement in the leading roles with the Alcazar Players. The company has been re-organized.

CHAS. DINGLE IN SKETCH

NEWARK, N. J., Dec. 4.—Charles W. Dingle, a well-known stock actor in Newark, appeared last week at the Proctor Lyceum in "The Minister of Grace."

MARVIN JOINS DES MOINES CO.

DES MOINES, Ia., Nov. 25.—Jack Marvin has joined the Princess Stock Co.

"PENALTY OF SIN" FOR STOCK

"The Penalty of Sin," which is now playing over the International Circuit, is available for stock.

BRAY TO OPEN IN COLUMBUS XMAS DAY

FIRST DATE SET POSTPONED

COLUMBUS, O., Dec. 4.—Thurman F. Bray & Company have leased the Southern Theatre here and will install a first class stock company, opening Christmas Day.

Mr. Bray had intended to open Nov. 20, but owing to unforeseen difficulties, an eleventh hour postponement was necessary.

The house is at present undergoing extensive repairs, but will be ready for the opening date.

Mr. Bray will be in New York Wednesday and engage the cast through the Bryant Chandler Inc. agency. Old Columbus favorites are promised. Edward Mackey and Warda Howard will most likely be the leading players.

STAGE HANDS DEED STRIKE

MANCHESTER, N. H., Dec. 4.—Local 105 of the International Alliance of Theatrical Stage Employees is much perturbed over reports recently circulated to the effect that the stage hands at the Park Theatre had walked out on the opening night. Although admitting slight trouble, between the management and stage hands, previous to the opening, the Alliance denies the report and claims that the union crew is still in operation.

IVA SHEPARD IN MANCHESTER

MANCHESTER, N. H., Dec. 4.—Iva Shepard replaces Irene Daniels to-night as leading lady of the Park Theatre Stock Co. Her opening attraction will be "The Revolt."

HAGEDORN TO HAVE SAGINAW CO.

SAGINAW, Mich., Dec. 2.—C. R. Hagedorn, whose musical stock company at the National Theatre, Detroit, has run for more than two years without a stop, is in this city, installing a company of the same kind as at the National.

HIPPIDROME PLAYERS OPEN

FAIRMONT, W. Va., Dec. 2.—The Hippodrome Players headed by Pat McKinnis and Walter King opened here Monday with "The Fortune Hunter." The company includes Hazel Wiley, Pauline LeRoy, Ruth Wood, Earl Sniffin, Renold Rosebrough, Earl Miller, Boris Karloff, Gene Wiggins, Clara Montgomery, scenic artist and Dr. Hedman, manager.

MAXWELL CO. IN NEWARK OPENS

NEWARK, N. J., Dec. 4.—The Joe Maxwell Players opened their season at the Odessa Theatre, Nov. 20, presenting "Some Baby" and met with favorable comment. Winona Shannon and George Rennie were capable in the leading roles and the supporting company contributed to an excellent performance.

IRONS NOT TO RUN STOCK

DETROIT, Mich., Dec. 2.—The report that Warren B. Irons, of the Hagenbeck-Wallace Shows, will open a stock company at the National Theatre, this city, is evidently unfounded.

The National has housed musical stock continuously for more than two years, under the management of C. R. Hagedorn.

KADELL-KRITCHFIELD CO. ROSTER

The Kadell-Kritchfield Show, J. & Kritchfield and Albert Kadell, owners and managers has been running continuously since May, 1906. The roster includes Jno. E. Kane, stage director; Ben Wilkes, leader band; musical Webster, leader orchestra; C. H. Hambleton, special representative; Jimmie Bratton, manager and producer, concert, and comedian; Jno. E. Kane, leads and characters; Geo. J. Crawley, leads and characters; Jimmie Bratton, comedian and specialties; Luke Sheehan, general business and specialties; Dave Jakes, characters; Ben Wilkes, leads, characters and specialties; Marie Gray, leads and characters; Rhea Bratton, leads, ingenues and specialties; Clara Kritchfield, general business and specialties; Viola Kadell, general business and specialties; Francis Kane, characters, and Charlotte Wilkes, general business and piano.

LANG JOINS LAWRENCE STOCK

LAWRENCE, Mass., Dec. 4.—Howard Lang has joined the opera stock company here, opening tonight.

MISS ST. CLAIRE IN PATERSON

PATERSON, N. J., Dec. 4.—Winifred St. Claire, whose stock company is in its twelfth successful week at the Empire Theatre, has taken an apartment here for the Winter, in anticipation of a long run.

HORNE TO INSTALL CO. IN AKRON

AKRON, O., Dec. 4.—Col. Horne will open stock in the Music Hall, on New Year's Day.

ELSMERE TO HAVE JUBILEE

The Elmsmere Theatre in the Bronx will hold a Jubilee week of Dec. 11, when "Broadway and Buttermilk" will be the attraction.

ADDITION TO CHAMPLAIN CO.

Richard Morgan and Margaret Slavin have joined the Chas. Champlain Stock Co. en tour.

"SILENT WITNESS" SOLD

Messrs. Frasse and Anderson have disposed of their interests in "The Silent Witness."

A new company will reorganize the cast and restage the play for the purpose of again presenting it in New York.

LYRIC, PHILA., FOR MOVIES

PHILADELPHIA, Pa., Dec. 5.—The Lyric Theatre, under the management of the Shuberts, has been converted into a moving picture house, opening yesterday with "Civilization," which will have an indefinite stay.

CIRCUS

CARNIVALS

PARKS

NEW CARNIVAL
SHOW FOR
EAST

5-CAR OUTFIT NOW ORGANIZING

King's United Shows is the name of a new carnival attraction which will start on tour in the middle of April. The show will consist of a five-car outfit carrying a carousel, swings, six shows, a free act and more than twenty concessions.

The concessionaires include many prominent names in the carnival world, among them are the Perdines, who own several concessions in the show, Mike Wolf and Phil York.

The free attraction, "Up High Silva," has already been engaged and has been brought here from abroad, it is claimed.

King's United Shows will cover the Connecticut Fairs and the States of New Jersey and Pennsylvania. Jack Kline, its manager, expects the show to be booked solidly until the end of October.

The attractions are organizing in Jersey, where the shows and concessions are being built and framed. Kline promises that nothing old nor out-of-date will be tolerated in the show and that everything must be strictly new and modern.

The show is yet in the early processes of formation, which makes it impossible to give a detailed announcement of its plans or personnel for some time.

HOFFMAN IN ADVANCE OF PLAY

LOGANSPOET, Ind., Dec. 2.—Daniel Hoffman left to join the "Little Lost Sister" company, to act as advance agent. Mr. Hoffman was with the Wheeler Shows during the summer months in the capacity of general contracting agent, a position which he expects to hold during the coming winter season with the John Robinson Shows.

TRIO ORGANIZING TRICK

Handa Ben, Leo Bastian and Nervo are completing arrangements for the organization of a trick to play New England and Eastern Canadian time. It is understood that a number of good engagements have been closed.

NEW ATTRACTIONS FOR WILLIAMS

Ralph Finney, secretary and associate owner of the Williams Standard Shows, is superintending the construction of five new pay attractions for his 1917 frame-up. Al Holstein will handle the reins of two in addition to directing several concessions.

MONTANA LUCILE INURED

Lucille Sandifer, known as Montana Lucile, one of the riders with Dakota Max Wild West Show, with the Johnny J. Jones Shows, was badly hurt recently while doing her riding act with an outlaw horse. She is expected to be able to be about shortly.

NEW CARNIVAL ORGANIZED

A new carnival company, known as the McLenore & Ellis Combined Shows, has been formed and is playing through Texas. V. McLenore, a concessionaire, and J. O. Ellis, who has been general agent of several carnivals, are the principals.

KLINE AGAIN IN CARNIVALS

Herbert A. Kline, until recently general agent of the Johnny J. Jones Exposition Shows, is reported to be considering entering the carnival field again.

HARRELL WITH BARNUM SHOW

Paul C. Harrell, formerly with the 101 Ranch Shows, has succeeded Jack Newman on the Barnum & Bailey Shows, as advertising agent.

RUTH LAW NOT TO ENTER VAUDE

Ruth Law has declined to be tempted by vaudeville engagements, and has refused all offers. She made one exception of the week of Dec. 11, when she will be seen at the Palace Theatre.

GREAT AMERICAN SHOWS CLOSE

BIRMINGHAM, S. C., Nov. 30.—This is the closing stand of the Great American Shows, and it is probable the shows will winter in Hunter instead of Augusta, Ga., as previously announced.

WASHBURN HEADED FOR FLORIDA

AUGUSTA, Ga., Nov. 18.—The Leon W. Washburn Mighty Midway Shows have been booked for a winter tour of Florida for the first time, and the closing date of the show is uncertain.

CURTIS RE-ELECTED SECRETARY

CHATTANOOGA, Tenn., Dec. 2.—Joseph R. Curtis has been re-elected secretary of the Chattanooga District Fair Association and has started a campaign to obtain State aid for the Chattanooga Fair.

RUTHERFORD SHOWS CLOSE

OCALA, Fla., Dec. 2.—The Rutherford Greater Shows closed their season here yesterday and the outfit has been shipped to New Philadelphia, Ohio, to Winter.

HEYIN JOINS BIG FOUR COMPANY

MCRAE, Ga., Dec. 2.—Henry Heyn, who closed recently with Sol's & Rubin's United Shows, joined the Big Four Amusement Co. He will handle the rides for E. L. Cummings.

SHEESLEY SHOWS IN LAST WEEK

GULFPORT, Miss., Dec. 4.—This is the last stand of the season for the Greater Sheesley Shows. Immediately after the closing Saturday, the show will be shipped into Winter quarters at Pensacola, Fla.

JACKSON'S TOURING VAUDEVILLE

The Aerial Jacksons, who recently closed their circus season, are playing vaudeville in the Northwest.

HARRY L. LEE MARRIES

Harry L. Lee, well known to carnival people, and Gertrude Edna Merriam, late of Heth's United Shows, were married recently in Springfield, Ohio.

GENTRY CIRCUS
CHANGES
HANDS

NEWMAN AND AUSTIN BUY IT

BLOOMINGTON, Ind., Dec. 2.—Jake Newman and Ben Austin completed negotiations this week for the purchase of the Gentry Bros. Show and will head their own outfit next season.

Both Mr. Newman and Mr. Austin were connected with the Ringling shows, severing their connections at the close of the present season. Mr. Newman is one of the best known agents in the country. Mr. Austin was in advance of the Gentry Bros. Show, joining the Ringling forces at the beginning of the past season.

Reports of a purchase by Messrs. Newman and Austin had been current for the past two weeks, although it was not known which circus would be taken over, as several small shows on the road were being considered.

With the close of the transaction Messrs. Newman and Austin are complimenting themselves in having secured the Gentry Bros. Shows, as this has always been considered a money-getter.

HAMILTON MAKES RECORD

George H. Hamilton has returned to New York from Northeastern territory, where he did exceptionally good business for Messrs. Foster and Lane in connection with their carnival show. Hamilton closed nine contracts and has seven under consideration, which is considered a record.

LEVITT LEASES ANIMALS

Victor D. Levitt, associate proprietor and director general of the Levitt-Taxter Shows, has leased to the Circo Canarias, through Chas. L. Sasse, several groups of trained wild animals for the winter. The animals and trainers sailed for Cuba via the Ward Line Dec. 1.

BARBACK RIDER UNDER ARREST

SAN FRANCISCO, Dec. 2.—Beesie Harvey, barback rider, wanted in this city to stand trial on a charge of embezzlement of \$200, accused by C. A. Jory, is under arrest in Santa Barbara. The accused is a well-known circus and vaudeville performer and owner of "Snowflake," an Arabian horse valued at \$5,000.

GREGG FINISHES FAIR SEASON

OMAHA, Dec. 2.—F. O. Gregg has completed his fair season with his big devil act, and is in this city for a vacation. His next season's tour opens Jan. 25 in Jacksonville, Fla.

LEOPARD ATTACKS TRAINER

BESSEMER, Ala., Dec. 2.—Capt. John Hoffman, animal trainer of the Smith Greater Shows, is in the hospital and will remain for several weeks, as a result of a cut and a deep claw inflicted on the back of his neck by Steve, one of the performing leopards, who attacked him.

DAVIS COMING TO NEW YORK

Arthur Davis is scheduled to arrive in New York City Dec. 27 to start preparations for the monster "49 camp he is to produce at the Biltmore Hotel for the Willys-Overland people.

NELSONS IN VAUDE FOR WINTER

CHESAPEAKE, Mich., Dec. 2.—The Nelson family returned to their home here after the close of the season with the Robinson Shows. The three Nelson sisters' wire act will go into vaudeville for the winter season.

MISS BILLY MACK AT HOME

PITTSBURGH, Pa., Dec. 2.—(Miss) Billy Mack, of the 101 Ranch Show, has returned to her home here and announces that next season will most likely see her with the Ringling Bros.

HERBERT SHOWS IN LAST STAND

COLUMBIA, S. C., Dec. 2.—The Herbert Greater Shows close their season today and go into winter quarters here. The show will open early in the spring.

CAMPBELL'S SHOW CLOSING

HOT SPRINGS, Ark., Dec. 4.—The Campbell's United Show closes here Saturday and goes into winter quarters.

MILLE LIETZEL AGAIN IN VAUDE

DES MOINES, Ia., Dec. 4.—Mlle. Lietzel, who has just closed her season with Ringling Brothers Circus, will again present her vaudeville act over the Orpheum circuit, opening at the Orpheum here.

CLEVELAND RAISES LICENSE FEE

CLEVELAND, Ohio, Dec. 2.—Circuses and carnivals playing in Cleveland next year will have to pay a license fee increased to \$100 a day, where tents have a capacity for 200 persons or less. This fee will be increased \$50 for each additional 1,000 persons.

NOYES LEAVES PATTERSON SHOW

Harry Noyes has resigned as general agent of the Great Patterson Shows.

DEVAUX-KLEIN IN QUARTERS

RATON ROVER, La., Dec. 2.—The Devaux & Klein Shows have established Winter quarters on the fair grounds here.

STIMPSON PLAYING INDOORS

PITTSBURGH, Pa., Dec. 2.—Gus Stimpson is running an indoor circus here for a five weeks run to big business so far. His animals and four shows, including Lindsay of the Wallace Show, give the show.

MEINHOLTZ JOINS FOUR LUKENS

REHOLDING, Pa., Dec. 2.—Paul Meinholz, lately of the Four Londons, left this city for Lowell, Mass., to join the Four Lukens, playing with the Harry Lukens Carnival Co.

MILLIGAN TO SKATE AT RINKS

AKRON, O., Dec. 2.—Billy Milligan, the old circus clown, is going to do some exhibition roller skating at the roller rink this Winter.

WESTERN OFFICE,
Room 210
35 SO. DEARBORN ST.

FIRST CLASS ATTRACTIONS SEEN IN CHICAGO THEATRES

Notable Openings Include Plays Successful in New York—
Others Soon to Be Brought to Broadway—More
Good Plays Coming Here.

Four new plays invaded Chicago last week, which were destined by critics to be the finest local openings of the season. Sir Herbert Beerthorn Tree who came to the Illinois Theatre in "Henry VIII" for a limited number of performances, was accorded the most generous praise and the others met with almost instantaneous response.

"Her Market Value," which is by Willard Mack and Max Marcin, came to the Olympic after having been tried out at Hinghamton, N. Y., and several other smaller cities. A. H. Woods, the producer, hopes eventually to land it on Broadway. It is in four acts and seven scenes, and is a play of the underworld, full of gross, dirty and other similar things. Comedy relief is supplied by a scene in a cabaret restaurant, and another in a Bowery dance hall. Emily Ann Wellman has the leading role, that of a prominent society woman, who falls from her high estate, and becomes a victim of the drug habit. Other horrible things happen to her, but she is finally saved, just as the last curtain goes down. Miss Wellman, of course, took the part of Mrs. John Macy Weedon, the woman whose husband got a divorce, although she was afterwards proved innocent of the charges on which the separation was obtained. She made the part of the "morpheus" "fame" as believable as it could be played.

Edward G. Woodruff pleased the audience as Bernard Appleby, who was always drunk, and Frank Alworth, who played the part of the principal addict, was roundly applauded.

Richard Henry Little of the *Herald*, in his review of the play, says:

"The play is intended to be one continuous thrill, but the trouble is one gets tired of thrills after awhile. And even comedies and murder and dope sends picking violets out of the air lose their charm and you sit through the fourth act thirsting for more blood. But of course things are commencing to smooth out by that time and everybody has reformed; so the ending is a little tame. After her divorce from her husband Mrs. Weedon goes to New York. She commences to take morphine and sinks lower and lower until her appearance her market value could not be much over thirty cents."

Sir Herbert Tree returned to Chicago after an absence of twenty years. He was given an enthusiastic reception by the large audiences which filled the Illinois. At the close of the opening performance Sir Herbert gathered his players about him, spoke words of thanks for his kindly reception and made a few remarks concerning his quick response to the good, the true and the beautiful. He thanked his leading players one by one, and put forth the promise that he would return to Chicago annually hereafter.

In the actor-knight's arrangement the play traverses eleven scenes in three acts. "Go to It," which opened at the Princeton, is based on Hoyt's "A Milk White Flax," but while the present book can be compared in no way with the old-time masterpiece of farce, it is interpolated with song and dance and up-to-date guile in such a way that it makes a serviceable vehicle for the excellent cast supporting it. The play is full of jingly melodies and catchy lyrics. Percival Knight is the one lone soldier in the regiment of officers, and, if Percival could acquit himself in war with as much honor as he does with the ammunition given him by the authors of this piece, he would be considerable regiment all in himself.

Gertrude Vanderbilt, always popular in Chicago, welcomed the audience and responded with vim to several scenes. Horace James is genuinely funny in the part of the liquor-loving, hen-pecked quartermaster of the Cornish Blues, and Charles Folsell, as Colonel of the regiment, is good, not only in the part, but in the specialties introduced.

"The House of Glass," at Cohen's Grand, is drama, logically told, exceedingly well acted, and has tense gripping moments in every one of its four acts. The laughs were few and far between, but there were plenty of tears. The play deals with a woman wronged, of police and high society, of railroad magnates and financial and political powers, Max Marcin is the author.

Miss Mary Ryan has the leading role. It is that of Margaret Case, a stenographer, who unknowingly becomes involved with a thief. She later becomes the wife of Harvey Lake, a railroad magnate. She suffers because she has broken her parole and has neglected to tell her husband about the one chapter in her life that she has tried to hide away. Miss Ryan made a hit with her audience. The company that Cohen & Harris have given as aids to Miss Ryan is without a flaw.

The following attractions continue at the other theatres: Chicago Theatre, "The Blue Paradise"; Blackstone, "Shilley Kaye"; Powers, "The Boomerang"; Garrick, "Katinka"; Cort, "Fair and Warner";

According to the present plans, Elsie Ferguson will take "Shilley Kaye," which is now at the Blackstone, to New York for a premiere on Christmas Day.

A. H. Woods, who came to Chicago to superintend the opening of "Her Market Value," said that he would begin the erection of his new theatre at Randolph and Dearborn Streets on April 1. The dedication will take place next Autumn. The opening attraction will be the new "Potash and Perlmutter" play, "The Potash and Perlmutter Film Company."

KLIMT HAS NEW QUARTERS

George Klimt, the producer, now in the limelight by virtue of several new productions along the musical comedy and serious order, has removed his Chicago headquarters to suite 210 Crilly Building.

CHICAGO CABARETS DO POORLY

Cabaret activities in Chicago were never at lower ebb. City council agitation, combined with the work of civic uplift leagues, seems to have killed the spirit of this branch of amusements. Managers candidly admit that, even since the Sunday closing law went into effect, the entertainment has been kept up merely to retrace some of the enormous losses attendant upon long-term leases.

RUBEY COWAN IN TOWN

Rubey Cowan, an artistic manager of the Shapiro Music Co., visited here last week, stroking the keys for Edna Manney, at the Majestic. The boys in the publishing office gave Rubey, who now controls his own music publishing catalog, a big ovation.

BUTTERFIELD GETS "CIVILIZATION"

"Civilization" has been secured by the Butterfield Circuit, to play eight towns for a period of thirty days, beginning Jan. 1.

LANE GOES TO CANADA

Jack R. Lane just closed with the Florida De Voss Co. and has joined the United Producing Co. of Calgary, Canada, to play the lead in "In Walked Jimmy."

HARRY MATHEWS III.

Harry Mathews, of Mathews and Rose, was suddenly taken ill Thanksgiving day and was taken to the Oak Park Hospital where an operation was performed. He is getting along nicely.

VIOLENCE IN UNION FIGHT

Increasing violence marks the fight between the two rival unions governing the moving picture operators. For many weeks, bomb throwing has terrorized moving picture patrons in all sections of Chicago.

FRED ACKERMAN IN HOSPITAL

Fred Ackerman, treasurer of the Majestic Theatre, is in the hospital and may be laid up three or four weeks as a result of a taxi accident some time ago in which he had his kneecap bruised.

POWERS DOES \$3,646 IN DAY

David Seligson's "Boomerang," playing at the Powers Theatre here Thanksgiving day, did a gross business of \$3,646, paying \$1,823 at each performance and taking the capacity of the house.

MEDELL IN TOWN

Sam Mendell, who was actively connected with the sinking business and associated theatrical ventures in Chicago about five years ago, passed through the Windy City last week.

FOR ADVERTISING

Rates, Phone
RANDOLPH 5423

MANY ACTS IDLE

Many vaudeville acts, now idle in Chicago, attribute their misfortune to the fact that they candidly admitted alliance with the White Race. This is in line with the N. Y. M. O. threat to weed out objectionable acts gradually, instead of adhering to the promised peremptory dismissal.

JIMMIE WHITLEY ILL

Jimmie Whitley, for years one of Felt's best Western players, plans taking a rest his work having led to serious nervous disorders.

POWELL BACK IN CHICAGO

Halton Powell, the melodramatic producer, returned from Philadelphia, where he sought some changes in the cast of "Broadway After Dark."

"BOOMERANG" SALARIES RAISED

Because of playing Sunday shows David Belasco has added one day's salary to the members of "The Boomerang" cast. First before the company had that day for rest.

JACK BOYLE RECOVERS

Jack Boyle of Howard & Boyle, who suffered a stroke of paralysis several weeks ago, has been discharged from the American Hospital and is stopping at the Bismarck Hotel.

HAVE NEW ACT

Burke & Jeannetta have just whipped a new act into shape, which will get a run over W. V. M. A. time. If introductory performances at the Academy prove successful.

HERMAN WRITES NEW SHOW

W. C. Herman is putting the finishing touches to a new thriller, entitled "When a Girl Needs a Friend," which will be produced by Geo. Kliment about Jan. 1.

BERNARD AFTER GRAHAM

Robert Graham, manager of the Craig Music Co., whose catalog is on the market, has received an offer to manage the Billy Jerome Music Co. in the West.

GLATT WITH FEIST

Ab Glatt, formerly an attaché of many Chicago branch music publishing offices, has found a berth with the Leo Feist Chicago staff.

FRED LE COMTE RECOVERS

Fred Le Comte, of the producing firm, Le Comte and Fletcher, is convalescing from his recent operation for appendicitis.

HAROLD ROSSITER BACK

Harold Rossiter has returned to the popular end of the game again, as predicted in *THE CLIPPER* recently. He has equipped an office at Milton Lett (who was one of his *feeder* booters in his palmer days) in the Resolute building. Mills is looking a new "Dreamland" and which boots even better than his "Just a Night in Dreamland."

MELODY LANE

PUBLISHERS PLAN END OF THE "THROW-AWAY"

Heads of Large Houses Estimate This Type of Advertising Has Cost A Fortune Every Year

The "throw-away," that apparently harmless slip of paper, in much demand for advertising purposes, among the promoters of balls, parties and other amateur affairs, will be a thing of the past, as music publishers who have made inquiry into the matter have satisfied themselves that harmless appearing though it may be, it has in its comparatively short existence, cost them a small fortune.

The "throw-away," is a small advertising sheet or bill, which to add to its value has printed on one side the words of the latest song hits. Originally its use requested publishers for permission to print the words of the choruses of a few numbers, but soon even this formality was dispensed with, and anyone wishing to make use of them, went to his printer and had an entire song printed, with verses and chorus complete, in fact the entire song with the exception of the music. This made little difference as to the dance or party the orchestra played the tune and also present with a "throw-away" in hand could easily memorize the melody.

Every publisher knew this was a clear violation of the copyright law, but as proceeding against an individual who in most cases, was not responsible financially, would be expensive, the matter has been allowed to drift.

The comparatively small sales of a song hit in New York, however, has set many a publisher to thinking, and a large portion of the loss of business in this city has been laid to the "throw-away."

As the printer who reproduces the words of the copyrighted song is responsible for damages one publisher has notified scores that any violation will be prosecuted and as a result his songs on the "throw-aways" issued recently are conspicuous by their absence.

Other publishers are doing the same, and now that the matter is attracting attention, the promoter wishing to use a copyrighted song to advertise one of his affairs will soon find that this advertising avenue is closed to him.

FOR SINGERS WHO SING

To find a song that pleases an audience and at the same time gives a good singer a real chance to display the voice to advantage, presents a combination not too easy to find. A ballad recently issued by M. Witmark & Sons fits the description perfectly, however. Its title is "Somebody Loves You, Dear,"—which is sufficiently interesting right from the start. Musically, it has all the elements of popular success and at the same time, is a delight to real singers, hundreds of whom are now swelling its file. Few refrains are more impressive and more easily remembered. Simplicity and effectiveness never went to gether more happily than in "Somebody Loves You, Dear." It's a big popular number with the sort of popularity that lasts.

IRISH SONG HITS

"The House of Irish Hits" M. Witmark & Sons—deserves the appellation. It's many a long year since they were without an Irish song hit. Sometimes one or two at a time. That's the case now, for the two new Irish numbers published this season are in the hit class to stay. This says nothing of such standard Irish sellers of the perennial sort like "Mother Macreagh," "A Little Bit of Heaven," "My Wild Irish Rose," "Where the River Shannon Flows" and so forth. The two new ones to which we have special reference are "Twins Only an Irishman's Dream" and "O'Brien Is Tying to Learn to Talk Hawaiian." They are both as far apart as the poles so far as resemblance is concerned, but they are neck and neck in the race for popularity. "Twins Only an Irishman's Dream" is one of the best novelty ballads we've heard—best interest and punch are both there and the melody is great. As for the "O'Brien" song, it's a knock-out. Here's a comic song that is funny, with a sizzling tune that helps immensely. Lots of acts are featuring both these new numbers, because they're both so different there's more than room enough for each in any kind of a singing act.

HENRY LEWIS ARRIVES

Henry Lewis will know to vanderbilt audiences but a stranger to the patrons of musical comedy, made his first Broadway appearance in a musical show at the Casino on Wednesday night, with the Anna Held production "Follow Me" and scored such a hit that it will be many a day before the frequenters of vanderbilt houses will see him again.

He has much in his favor, he sings, can dance and has a fine fund of humor. Two of his songs were received with much enthusiasm. They were "There's A Little Bit of Monkey in Us All" and "What Do You Make Those Eyes At Me For?" Both are published by Leo Feist.

THE MELODY SONG

Scores of professional singers, who have during the past few weeks called at the Faust professional rooms for the Clarke and Monaco song, "The Sweetest Melody Of All" simply ask for the "Melody" song.

CLEVELAND WRITERS

Stahl and Sullivan, a songwriting team from Cleveland, O., are in town, with the view of finding a publisher for a number of their recent compositions.

STAMPER GOES ABROAD

Dave Stamper will sail for London on the steamer St. Louis, next Saturday. He is to write the music for the new Hippodrome Revue, which is to be presented on January 31.

DREYFUS RETURNS

Louis Dreyfus of T. B. Harms Co. returned from Chicago this week. Harold Dillon, the Harms professional manager, remained in Chicago to further acquaint the Western singers with the merits of "Sunshine of Your Smile."

THE VIRGINIA BALLAD

In speaking about the biggest ballad hit of the season, Louis Bernstein has a worthy candidate in "She's the Sunshine of Virginia." Harry Carroll has not written a song since "Lonesome Pine" that is the equal of this sentimental ballad. It's one of the best vanderbilt "clean-ups" of the year.

NEW HARRIS BALLAD

Slow, but sure, without any fuss or blare of trumpets, Chas. R. Harris' latest sentimental ballad, "Come Back" (Let's Be Sweethearts Once More), is slowly winning its way into the hearts of the music loving public. When such an artist like "Nonette" adds it to her repertoire, making it her feature number, it speaks for itself.

BROADWAY EXPANDS

The Broadway Music Co. are enlarging their office and will by Jan. 1 occupy the entire second floor in the Exchange Building.

The access attained by the Broadway imprints during the past three years has been remarkable. It is now the intention of Mr. Von Tilzer to increase his holdings in high class songs, and will devote a good part of the additional space to this department.

IN A CABARET

It was in an uptown cabaret. Much conversation was in progress, and that of course, is nothing new. But with the beginning of one song, a hush fell over the assemblage. A girl in white was singing the beautiful "Out of the Cradle Into My Heart." And utter quiet prevailed until the finish of the number, when tumultuous applause greeted the rendition. "Wish everything went over that easily," murmured the girl to one of her associates, as she finished.

NEW STASSNY BRANCH

The A. J. Stassny Music Co. has opened a branch office in Chicago, under the management of Jack Fields. The new office is at No. 145 N. Clark St. and the new Stassny songs are being demonstrated to scores of professionals.

BELLE BAKER WRITES

Belle Baker, who appeared in Columbus, O., last week, wired Harry Von Tilzer as follows: "I put on your 'Lonesome' song last night and created a sensation with it. It's a great song."

REMICK SUCCESSES

Among the new Remick songs are a number which are meeting with much success and are eagerly sought after by the best singers. The leaders are "Mammy's Little Coal-Black Rose," "Paradise" and "Down Honolulu Way."

"CANARY COTTAGE" SEEN

"Canary Cottage," the Oliver Morosco musical comedy, opened on Monday night at the Alvin Theatre, Pittsburgh, Pa. The piece will be seen at the new Morosco Theatre in New York early in January.

Sharps and Flats

By TEDDY MORSE

Stage whispers heard on Broadway, near Forty-sixth Street:

"Who's your agent?"

"That guy couldn't get you Canards with four shoes."

"How's the wife?"

"They wanted me to avoid the show, mind you. . . . I should say not. I told that gink where he got off."

"What's the use of a kick-in?" Whatta you care where you play, as long as you get the dough?"

"I ain't a-gonna join nothin'. I'm just gonna stay me-u-ral, and flop with the winner. Hah, ah."

Julius Von Tilzer, at present holding forth at the Broadway Music Co., says a fellow wrote him the other day for the second verse of "Faust." And another chap wanted "Wicky Wacky Woo" reduced two keys.

We suppose it's understood that a soprano can be a howling success, while the fellow who hits high G continues on the eve, tenor of his way.

In his research for the elusive vamp, Albert Gerber pauses in his wild flight long enough to say he has discovered a short and long vamp on women's shoes. Getting warm, Albert.

You've seen these in the magazines, and surely somebody must fall. Have you? "Raise mushrooms for profit." "Be a traffic manager—\$5,000 a year." "Agitate quick, easy money. Send 25 cents etc." "Salesmen make \$15 a day." And our old, old friend is still with us: "Let us see your song poems. No charge for expert criticism."

Shakespeare, wonder that he was, certainly picked out an anomalous name for a dance in one of his plays. He called it the "Dumpty."

You've seen this name on many beautiful songs—Gay d'Hardenot. It's pronounced like it was one word, Oh-dee-oh, and it isn't a "he" at all. It's a "she" and her right name is Mrs. Rhoder, born in that wonderful France. And another talented woman that you've heard about comes from there, too. Her name is Cecile Chaminade. (Pronounced Sham-ee-nah.)

It seems the publishers will not organize after all. Some day a Moses will appear in this industry. In the meanwhile, the cost of production does not grow less; in fact is going up continually. With sharp-eyed ears, the publisher is gazing about him, and sees—what does he see? And the writer, whom the publisher cannot do without, sits smugly complacent, seeing—what does he see?

TWO PLAYLETS IN NEW PROGRAM AT THE YORKVILLE

The new program offered at the Yorkville Theatre consists of two playlets, one entitled "Familie Feldmann" (The Feldmann Family) in one act, the other one "Ein Gemuetemack" ("Holy Anton"), by George Okonowsky, a two-act burlesque; also a song number by Miss Gisi, "Mother Earth," which, though previously heard, was received with enthusiastic applause.

The first and somewhat unpretentious sketch was played by Willy Frey, Lucie Warner, Lie Schmidt, Rudi Rabe, Lieschen Schumann, Emil Berli, Amanda Blum and a substitute in place of Ernst Neumann. The second offering consists of a number of funny complications and situations, the hero of which, played by Herr Rabe, kept the house roaring with laughter.

Herr Rabe was ably supported by Amanda Blum, Lucie Warner, Lotte Engel, Lie Schmidt, Lieschen Schumann, Richard Feist and Julius Standtler.

In honor of the deceased Emperor Francis Joseph a number of tableaux vivants, depicting scenes from the well-beloved Austrian monarch, were presented, to which Herr Alois Philipp furnished the explanatory text.

MCCALLY QUILTS NEWARK HOUSE

NEWARK, N. J., Dec. 2.—The resignation of John B. McNally as resident manager of the Kenney's Newark Theatre took effect today, coincident with the appointment of Duke Fosse, formerly with the Metropolitan Theatre, to that position. McNally had been with Kenney's ever since its first days of vanderbilt. Before that time he had been in the circus business.

ACTRESS CONVICTED OF THEFT

Loretta McGuinness, twenty-two years old, an actress, has been sentenced to an indeterminate term in the penitentiary on a charge of grand larceny. The young woman was arrested on a complaint of Irving Flakstein, a clothing manufacturer, who charged that she had stolen a diamond ring from him in a Broadway restaurant.

PLANS NEW OPERA CO.

Carle Nicolsa, well known as a conductor in musical circles, promises to inaugurate opera at popular prices in this city within the next three or four weeks. He contemplates playing his company alternate weeks in a theatre on Second Avenue and in The Bronx. At the outset, he says, the opera will be in Italian.

ZANESVILLE ORPHEUM REOPENS

ZANESVILLE, Ohio, Dec. 4.—The Orpheum, which closed about a month ago, reopened Thanksgiving Day with vanderbilt again as its policy. The opening bill included Nola's Educated Dogs, Selma Waters & Co.; George Randall and Co.; Fern, Nicholson & Fero, and Fitch Cooper.

"ARMS AND THE GIRL" SUED

Suit has been brought in the Federal District Court by Burton E. Stevenson, of Chillicothe, Ohio, against William Harris, Jr., Grant Stewart, and R. M. Baker. Stevenson charges the defendants with having dramatised his novel, "Little Comrade," under the title of "Arms and the Girl."

JAMES CORMICK HUNG UP

James Cormick, an actor, appeared in the Court of General Sessions against George Callahan, who held him up and relieved him of \$10 and a pair of gold cuff buttons. Because Callahan had received a medal for saving a life, the judge was lenient and Callahan was given an indeterminate sentence of not less than six months nor more than three years in the penitentiary.

FIRM INCORPORATED

THURLOW, N. J., Dec. 4.—The Crisis Picture Corp., with a capital of \$2,000, was chartered in the office of the Secretary of State here today. Its incorporators are Albert E. Garge and George J. Walton, of New York, and Thomas A. McMain, of Brooklyn. The concern will be located in Newark.

COHAN REVUE RESUMES TOUR

DETROIT, Mich., Dec. 2.—The Cohan Revue resumed its road engagement at the Detroit Opera House, after a rest of about a week.

NEW MOVIE HOUSE PLANNED

It is reported that Messrs. Stinner, Widener & Schwartz, owners of the new Fourteenth Street movie theatre, are seeking a site on the lower East Side whereon to build a photoplay house. They plan to model the theatre after the Bialto, with a seating capacity of 2,500.

NEW THEATRE FOR LANSING

LANSING, Mich., Dec. 5.—A beautiful new playhouse to be called the Empress is now being erected on the old Theatrical site. When completed, the house will seat about 1,500 and will play Marcus Loew attractions exclusively. It will be under the management of J. M. Neal.

CAPT. KIDD, JR. FOR CHARITY

Last night's performance of "Capt. Kidd, Jr.," at the Cohan and Harris Theatre netted a big return for the Catholic Centre for the Blind which had bought out the house for the evening. The organization is under the patronage of His Eminence Cardinal Parley, who occupied a box at the performance.

BROOKS BURIED IN BALTIMORE

BALTIMORE, Md., Nov. 29.—Joseph Brooks, the veteran theatrical manager, was buried here today in the Baltimore Cemetery. Virginia Fox Brooks, daughter of the deceased, accompanied the body from New York. Brooks was killed Nov. 27 by falling from a window of his apartment in New York.

PORTLAND HOUSE TO CHANGE

PORTLAND, Me., Nov. 29.—It is currently reported here that the S. & B. Amusement Co. of Providence, R. I., is negotiating to take over the Jefferson Theatre, this city, and that James B. Moore, formerly manager of the local Keith house, is to be the new manager.

SACO HAS WOMAN MANAGER

SACO, Me., Nov. 30.—Georgia Richardson, of this city, has assumed the management of the Colonial Theatre on Main Street. Miss Richardson succeeds E. J. Bolen and is the first woman to act as manager of a playhouse in York County.

PITTSBURGH THEATRE LEASED

PITTSBURGH, Pa., Dec. 5.—The largest transaction ever negotiated in motion picture property in this city has been consummated with the leasing of the Liberty Theatre, on Penn-Avenue, opposite Steady Avenue, East End, to the Rowland and Clark Theatre, who own and operate the Regent Theatre in East Liberty. The lease is for a long term of years with an approximate total of \$500,000 for the period.

GADSKI HAS THROAT TROUBLE

CINCINNATI, O., Dec. 3.—Hardly able to speak because of a severe attack of throat trouble, Madame Johanna Gadski is in a hospital here and might not be able to sing for a considerable time. Miss Gadski came here in the hope of being able to fill her engagement with the Interstate Grand Opera Co. which opened its season Thanksgiving Day.

DOLLS FOR ACTORS' FUND

The members of the club of "Treasure Island," at the Punch and Judy Theatre, have pledged themselves to dress twenty-five dolls to be sold at the actors' Fund of America Fair, which will be held in May. The dolls will represent the principal characters in "Treasure Island."

NEW DANCE PALACE NAMED

"Paradise" is the name which Miss Margaret Hawksworth has given, the new ballroom which is being built for her at Eighth Avenue and Fifty-eighth Street. The opening date is Dec. 14.

MISS BROOKS RESUMES ROLE

Virginia Fox Brooks, who has been out of the cast of "Getting Married" in the Booth Theatre on account of the death of her father, Joseph Brooks, has resumed her role.

PHILIP NOW WITH RACHMAN

Alois Philipp has become associated with S. Rachman in the management of the Yorkville German Theatre, and he will appear there soon in a play of his own writing, called "Sadie From Riverside Drive."

ANOTHER "NEW SHANNON"

IS WHAT EVERYBODY PREDICTS FOR OUR NEW WONDERFUL IRISH NOVELTY BALLAD.

'T WAS ONLY AN IRISHMAN'S DREAM

By John J. O'Brien, Al Dubin and Rennie Cormanck.

A dozen big singing acts using it in New York this week in as many different theatres, each and every one of which are over-enthusiastic about the success they are having with it.

There's nothing on earth that can stop this song from being just as big a hit as all the other great "IRISH" successes we have published before it.

PROF. COPIES AND ORCHESTRATIONS IN ALL KEYS.

549 Broadway Prof. Rooms

Partners Building

AL BROWN, Mgr.

100 Broadway Prof. Rooms

Partners Building

TOM O'BRIEN, Mgr.

M. WITMARK & SONS

UP-TOWN PROF. ROOMS AT 1006 MGR

MI. BROADWAY

Philadelphia Prof. Rooms

1021 Chestnut St.

ED. EDWARDS, Mgr.

Dallas Prof. Rooms

216 Tremont St.

JACK LAHEY, Mgr.

The Special Christmas Issue of The New York Clipper

will be issued December 20th.

Last advertising form closes December 15th.

Write your copy in one of these spaces and send it along with check or money order and get representation in the best publication in the theatrical field.

FULL PAGE, \$75.

This space, $\frac{1}{2}$ Page, \$40.

These Rates Are Extended To Vaudeville, Burlesque and Legitimate Players Only

This space, \$5.
 $2\frac{1}{2}$ inches, Single Column.

This space, \$10.
 $2\frac{1}{2}$ inches, Double Column.

This space, $\frac{1}{4}$ Page, \$25.

This space, $\frac{1}{8}$ Page, \$15.

BURLESQUE

NEW BURLESQUE CIRCUIT, IS RUMOR

CHAS. DANIELS REPORTED AS HEAD

Rumors of a new independent burlesque circuit, which probably will control a chain of seven houses in and around New York, are being heard on Broadway. Charlie Daniels is reported as heading a syndicate of business men who are launching the enterprise.

Daniels is said to have already gained control of two houses in Brooklyn and two in New York. Other houses probably will be located in Union Hill, Newark and Yonkers. The new wheel will not be affiliated with any other circuit, it is claimed.

If the new deal goes through his companies will be made up of ten principals, twenty-four chorus girls and eight chorus boys.

Daniels now controls the Grand, in Brooklyn, which is playing the international attractions. He managed the Casino Theatre, Brooklyn, for seven years, while that house played the old Empire Circuit and Columbia shows. Previous to that he spent many seasons on the road as agent and manager of burlesque attractions.

This season has been a very successful one for burlesque shows on the two big circuits, as well as for many stock companies throughout the country.

Among those who have made good money in Ben Kahn, who is reported to have become independently rich since starting in the burlesque business about nineteen months ago. He now controls three houses and has several others in view.

CARS NEAR PATERSON HOUSE

PATERSON, N. J., Dec. 5.—Mayor Redcliffe and the Board of Public Works have granted the Public Service of New Jersey the rights of all switches necessary for the construction of the New Terminal Building, which will be in operation in the spring. This building is located next to Billy Watson's Orpheum Theatre and every car line of the 40 suburban lines will pass Billy's theatre.

SPIEGELS SELL THEATRE

NEWARK, N. J., Dec. 5.—Max and Eddie Spiegel have sold their holdings in the Strand Theatre to Frank Hall, who controls the United States Theatre in Hoboken.

The Strand has been offering feature pictures and playing to big business all season.

GRACE GREENWOOD TAKES REST

CLEVELAND, O., Dec. 5.—Grace Goodwin has left for a trip through Florida for a rest, after working 63 consecutive weeks with different shows on the American Burlesque Circuit.

WILL PLAY LYCEUM 3 DAYS

DULUTH, Minn., Dec. 6.—Beginning Dec. 10 the Lyceum Theatre, formerly a one day stand, will be played for three days by all American wheel shows, to replace the present "optional" week of one nights between the Star, St. Paul, and the Century, Kansas City.

CHORUS GIRLS STAGE SCRAP

Following an argument in the dressing room, two girls of the "Social Follies" chorus, playing at the Star, Brooklyn, last week, came to blows just outside the stage door on Wiloughby Street. They were threatened with arrest, but were finally released through the efforts of Mike Hayes of the Star. The girls were Ruth Russell and Evelyn Miller.

STAR SIGNS BOTHNER

George Bothner, the retired undefeated lightweight wrestling champion, has signed a contract with Manager Joyce to supply the talent for the weekly wrestling bouts at the Star Theatre, Brooklyn.

SHEA IS "PROFS" FOR KAHN

Eddie Shee is slowly recovering his health and is at work as property man for Ben Kahn's stock burlesques at Daly's Theatre.

LIEBERMAN IS PRESS AGENT

Jack Lieberman has quit burlesque and is now doing the general press work for the De Koven Opera Company.

BURLESQUE NOTES

Billy Wells, Blotch Cooper's right hand man, besides producing all of Cooper's shows, writes the books, designs the costumes and scenery and makes the drawings for the paper.

Eddie Daly started something this season on the American Circuit when he put two men ahead of his "French Follies" show, as several other managers are now doing the same.

Mae Holden, known as the "Electric Spark," who is sobretitling with Chas. Walden's "Boononia," will be tendered her annual theatre party at the Casino, Brooklyn, Jan. 9, and banquet after the performance at the new Plaza. It is expected four hundred of her Brooklyn friends will attend. Joe Haggerty is in charge of the "Mae Holden Night."

Sig. Wackter, who recently left the "Social Follies" to manage Max Spiegel's Strand Theatre, Newark, returns to his former position this week, as the Strand has been sold. Jack Levy closes with the show Saturday.

Ben Kahn is running several touring cars from his Union Square house to his new Broadway Theatre, formerly Daly's, Saturday and Sunday nights to take care of the overflow at the Square.

NEGRO LOSES IN SUIT AGAINST EMPIRE

Said HE COULDN'T BUY TICKETS

The Empire Theatre, Brooklyn, has won the suit brought against the house by a negro named George Wibcan, who claimed that he attempted to purchase a ticket at the box office and was refused, and that another person purchased a ticket a short time afterwards.

Jack Crawford, treasurer of the Empire, was in the box office at the time and stated that Wibcan called for a ticket after he had sold out, but he had some reservations in the rack which he "let go" later, after the time limit had passed.

The case was decided in the Special Sessions Court, Brooklyn.

DAN COLEMAN IS HONORED

Dan Coleman, featured with Harry Hastings Big Show, was tendered a double Elite Night Nov. 23 at Miners' Bronx. After the performance a banquet was served at Ebbings Casino.

SHIRK MANAGING DALY STAGE

Sam Shirk is stage manager for Ben Kahn at Daly's Theatre, this city.

The Worth Brothers have replaced the Spencer Trio with the Tango Queens.

Maebel White closed with the Victoria Stock at Pittsburgh Dec. 2. Bella Belmont is the new prima donna.

George Bothner will put on the wrestling nights at the Star, Brooklyn, commencing Dec. 7.

Anderson and Schilling will close with the Sam Shiman Show at Chicago, Dec. 6.

Beatrice Harlowe and Joseph Cunningham are now with the "High Life Girls."

Marian Marshall has replaced Maude Irving as prima donna with Spiegel's Revue.

George Brennan has joined the "Girls from the Follies."

George Adams has joined the "Darlings of Paris."

Charlie Howe left New York Monday for Philadelphia to go ahead of Sam Howe's Big Show. It is billing the Casino this week.

"BROADWAY FROLICS" FOR N. O.

New Orleans, La., Dec. 4.—The "Broadway Frolics" led by Dave Matlin, Raymond Wylie, Louis Carter, Marie Walsh and a chorus have been secured for an indefinite season by the St. Charles Hotel management, beginning Dec. 16. Les Herrick's "How d'ye do New Orleans" will be the opening bill.

BURLESQUE SUEW FOR DIVORCE

Joie Clark, a member of the Star and Garter Burlesque Company, is being sued by her husband, Donald M. Clark, for absolute divorce. Papers in the case were filed Dec. 1 in the county clerk's office.

O'HARE NOW AT FRONT

Rube Bernstein recently received a letter from his friend O'Hara a former outfielder for the Giants. He is fighting in the trenches in France, being an expert at throwing the hand grenades.

MINER'S HAS ANNIVERSARY

This is anniversary week at Miner's Bronx, with "The Follies of the Day" as the attraction. All of the Miner theatres are lavishly decorated.

IRENE MEARA TAKING REST

Irene Meara has retired from the cast of Hello Paris and is in Binghamton taking a rest. Bert Startzman has replaced Miss Meara.

NELSON BECOMES PRODUCER

Harry P. Nelson, who recently combined with Louis Pincus for the purpose of putting out the dramatic production "The Girl Who Smiles," announces that he has not forsaken burlesque but has merely taken a slier into the "legitimate."

ROSE SYDELL HAS BIG WEEK

That Rose Sydell, at the head of her London Belles, is as strong a draw as ever, was proved by the record week at the Columbia, Chicago.

A BOY FOR GREENS

Dorothy Green, wife of Sam Green, with the Americans, is the mother of a ten-pound boy, born Dec. 1.

LAWYER SUES MARY PICKFORD

Mary Pickford was sued last week by Samuel M. Field for \$5,000, which he claims the popular film star owes him for legal services between March 31 and June 30, 1916.

SUES COLD CREAM DEALER

Ether Wallerstein has sued Eugene R. Sterling for \$25 damages which she says she sustained by being made ill from the use of a certain cold cream sold to her by the defendant.

ACTRESS GUEST OF ART CLUB

Ann Sutherland, as guest of the Art Club last Friday afternoon, greeted Tagore, the Indian philosopher and poet, who was also a guest.

FILM ACTOR BURNED, SUES

Janet Henry, a motion picture actress, has brought suit against the Thanhouser Film Corporation, asking \$25,000 damages. She alleges she was burned and permanently disfigured in an explosion in the company's studio Sept. 29, 1915.

CHICAGO GETS "FIXING SISTER"

Monday night inaugurated the last two weeks of the engagement of "Fixing Sister" at Maxine Elliott's Theatre. After the close here the play will open in Chicago.

GUS EDWARDS' MOTHER DEAD

Mrs. Johanna Simon Edwards, mother of Gus Edwards and Leo Edwards, died last week at her home, 302 West One Hundred and Seventeenth Street, from an attack of pneumonia. Mrs. Edwards was seventy-five years old. She is survived by her husband and six sons and two daughters.

JANET BEECHERS PLAY NAMED

"A Woman of To-day" is the name of the new play in which Janet Beecher will play the principal role. It is a comedy by James Healy.

JOHN HEALY IS NOW 61

Monroe, La., Dec. 5.—John Healy celebrated his sixty-first birthday anniversary when the minstrels played here. Al G. Field made a presentation speech and gave Mr. Healy a token in behalf of the members of the company.

SHERIFF HELD OPERA OPENING

BALTIMORE, Md., Dec. 2.—Threats by the sheriff to hold up the performance of Mascagni's "Iris" unless Edward A. Bacheider and Mrs. Beatrice Bacheider were paid \$333.12 and \$450 respectively, claimed due them for unpaid salary, kept the patrons of the Boston National Grand Opera company waiting in the lobby until considerably after the time the performance was scheduled to begin. Max Rabinoff, the managing director, paid the amount.

MOVIE ACTRESS GETS DAMAGES

SAN FRANCISCO, Dec. 2.—May Adam, a "movie" actress' has been awarded \$18 a week—until full recovery and \$158 in cash by the California State Accident Commission for injuries received in an automobile accident while posing for pictures at Chatsworth Park, Southern California, last May.

STEIN'S
MAKE-UP

Fluhrer & Fluhrer
"Always working, thank you"

REGISTER YOUR ACT**PROTECT WHAT YOU ORIGINATE.**

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you upon assignment, and for future reference. The contributions should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 184 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered on The Currents Registry Bureau. Get the idea?

WHEN IN PHILADELPHIA STOP AT

THE

Margaret

281 N. FRANKLIN ST.
MARGARET SHERIDAN, Prop.
European Plan. Next to Geo. Karlovich's.

GENE

FAY

Alvarez and Martell

SCORING WITH

HARRY HASTINGS BIG SHOW

STARS OF THE BURLESQUE WORLD**GEO. P. MURPHY**

With **BARNEY GERARD'S**
FOLLIES OF THE DAY

GEO. LEON

With
MONTE CARLO GIRLS
DOING DUTCH AND MAKING GOOD

GRACE L. ANDERSON

PRIMA DONNA
BOWERY BURLESQUERS
MANAGEMENT HURTIG & SEAMON
Seasons 1916-17-18-19-20

TEDDY DUPONT

Ingenue
With **STONE & PILLARD** in
Ragdoll in Ragland Co.

BOBBY BARRY

with
MAIDS OF AMERICA CO.

MAY McCORMACK

New to Burlesque—and Different
Ingenue, with
BEN KAHN'S UNION SQ. STOCK

the SHERLOCK SISTERS (Lill)

Best Sister Act in Burlesque
SIGNED WITH
Jacobs and Jermon Productions

LYNNE CANTER

PRIMA DONNA LEADS
ROSELAND GIRLS
2ND SEASON UNDER MANAGEMENT
BLUTCH COOPER

JIM McCABE

Doing Comedy
With **STONE & PILLARD** in
Ragdoll in Ragland Co.

GRACE LEWIS

Personality Prima Donna
With **BEN KAHN'S**
UNION SQUARE STOCK

ALICE LAZAR

Management
JACOBS AND JERMON

JEAN LEONARD

FEATURED
With **FRED IRWIN'S BIG SHOW**
Soubrette different from the others
Re-engaged with New Show.

AMY EVANS

PRIMA DONNA
My First Season in Burlesque—Get Me?
BROADWAY BELLES CO.

CORTELLI

Playing Characters
WITH
SAM HOWE'S BIG SHOW

JOE MARKS

JOE OPPENHEIMER, Manager.

Bigger and Better Than Ever

JIM BARTON
STAR
20TH CENTURY MAIDS

DOC DELL

Eccentric But Different
Signed for 2 More Years with
Fred Irwin's Majestics

BOB TONY

ED.
Calvert, Shane and Bisland
Mirth, Melody, Dance,
with the
MAIDS OF AMERICA CO.

NORBERT SINAI

VIOLINIST
Season 1915-16—Olla Festura, CHARMING
WIDOWS. Season 1916-17—Special
Feature, Broadway Belles.

LEN WILLS and SOUTHERN

Straight Character Parts—Ingenue Southerne, Wills.
BROADWAY BELLES CO.
OPEN FOR NEXT SEASON

BEN BARD

Straight
With **STONE & PILLARD** in
Ragdoll in Ragland Co.

NORMA BELL

Winning Success
with
MAIDS OF AMERICA CO.

JACK DUFFY

"Alias" King Versatile
with
Molly Williams' Own Show.

BILLY CARLTON

German Comedian
HELLO GIRLS

VAUDEVILLE

★ ★ ★ ★ ★

EDWIN ARDEN

IN VAUDEVILLE

KATHARINE DANA'S

UNITED TIME

"FISHER FOLKS"

BIG TIME REPRESENTATIVES

PAUL DURAND

MGR. & PRODUCER

1005 Palace Theatre Bldg.

MAX HART

Room 902

Palace Theatre Bldg.

GENE HUGHES (INC.) and SMITH JO-PAIGE
VAUDEVILLE MGRS. 1004 Palace Theatre Bldg.

MAX HAYES

VAUDEVILLE BROKER

1001-1002 Palace Theatre Bldg.

PETE MACK

Palace Theatre Bldg.

JOHN C. PEEBLES

JOHN L. GORMAN, ASSOCIATE

Producer & Mgr.
High Class Vaudeville Acts
Palace Theatre Bldg.

JAS. PLUNKETT

VAUDEVILLE REPT.

804 Palace Theatre Bldg.

MAURICE H. ROSE and CURTIS JACK

1102 Palace Theatre Bldg.

STOKER and BIERBAUER

Palace Theatre Bldg.

HARRY FITZGERALD

Room 902

Palace Theatre Building

W. S. CLEVELAND
WANTS THE BEST IN VAUDEVILLE
Suits 205, Ordway Bldg., 207 Market St., NEWARK, NEW JERSEY. PHONE 15 MARKET

EDW. S. KELLER

ARTISTS' REPRESENTATIVE & PRODUCER

Palace Theatre Bldg.

DOLLY CONNOLLY

WANT
Lady diver in vaudeville act, working a way.
SAM DUVRIS, 35 S. Dearborn St., Chicago.

VAUDEVILLE FEATURE ACTS

MARIE STODDARD

Direction The "Bud Fisher" of Song Max Hayes

NOBLE AND NORTON

A BREEZE FROM MUSICAL COMEDY

Direction IRVING COOPER

HUSH! BIT OF SCANDAL

EDDIE FOLEY-LETURE LEA

WITH 14 PEOPLE

ALWAYS A HEADLINER

KLEIN BROS.

THE "NOOTRAL ADMIRALS"

F. S.—We Don't Stop Shows. We Keep Them Going.

TRULY MARTA SHATTUCK & GOLDEN

Direction ARTHUR KLEIN

FRED ANDREWS THE WONDER ACT

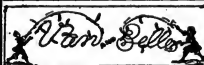
NEW NOVELTY Direction JO PAIGE SMITH

KELLER ANNA MACK & EARL

Direction MAX HART

VODEVILLING

Private Sec. NORMAN MARWARKING



FLYING MISSILE EXPERTS
and BOOMERANG THROWERS

Booked Solid

U. B. O.—BIG TIME

Direction HARRY WEBER

JAS.

GRACE and EDDIE

CONLIN — PARKS

"Three Little Pals"

Direction THOS. FITZPATRICK

VICTOR ADELE FOSTER & FERGUSON

BEAU BRUMMEL and the DEBUTANTE

JOHN C. PEEBLES PRESENTS

WILLIAM SISTO

UNITED TIME

MAURICE BRIERRE and KING GRACE

Direction ARTHUR KLEIN

GIRL IN THEATRE GIVES POLICE CLUE

Her Frequent Use of Binoculars at Hippodrome Leads to Arrest of Junk Dealer

A young woman at a theatrical performance, with a pair of binoculars for a better view of the stage, developed a clue which led to the arrest this week of a Brooklyn junk dealer on a charge of having in his possession part of a stolen \$15,000 shipment of gold passes to the Russian government, and the subsequent admission by a member of the Imperial Russian Embassy that the several ships recently blown up in the harbor of Archangel, were destroyed by German submarines, but by bombs placed in their holds in this country to cover up extensive thefts.

The prisoner, who described himself as Samuel Gatter, 34 years old, of 5015 Fourth avenue, Brooklyn, was arrested charged with violation of a Federal statute, in, it is alleged, having in his junk shop at 275 Forty-eighth street, Brooklyn, several pairs of binoculars, alleged by the police to have been identified as part of the cargo of one of the destroyed ships. Gatter was taken to police headquarters.

While in this country meagre reports of the destruction of steamships in Archangel harbor were being published. It was learned to-day that C. L. Nodick, a commercial agent of the Imperial Russian government, with office at 44 Whitehall street, had complained to Deputy Police Commissioner Soull that his government was convinced that the vessels had been destroyed by internal explosion.

Further investigation by Russian secret agents, he reported, led them to believe that the bombs had been placed in the holds of the ships to cover up and destroy evidences of extensive thefts made in this country.

Several of the destroyed vessels were loaded at the pier of the Bush Terminal Company in South Brooklyn, and Lieutenant Busby and other detectives of Captain Tunney's bomb squad directed their attention to that borough.

Two weeks ago the attention of the police was called to a young woman using a pair of field glasses at an afternoon performance in the Hippodrome. With this as a clue, Lieutenant Busby traced the owner to South Brooklyn, and there learned that expensive binoculars were being peddled in the stores and saloons of the South Brooklyn waterfront.

"HIP-HIP-HOORAY" STAYS ON

So great has been the success of "Hip-Hip-Hooray" in Boston that an extra week has been added to the engagement at the Opera House. The original booking was four weeks, ending next Saturday, but as the entire house is sold out for every performance, Lawrence McCarthy, the manager of the Opera House, prevailed upon the Billingshaws to rearrange his route and provide a fifth week in Boston.

NOBLE CREATES A RECORD

Jack Noble has created a new producing record, by completing a five reeler entitled "A Reverie in a Station House" in exactly fourteen days. It is a Metro picture.

THEATRES ALL FULL

There are in New York this week so many really fine theatrical attractions that to make selections is difficult, and yet it is not possible to see them all in a seven-day period.

Here are some of the best of the offerings at the leading theatres: Bernhardt in repertoire, at the Empire; "The Harp of Life," Globe; "Cheating Cheaters," Eltinge; "Come Out of the Kitchen," Columbia; "Miss Springtime," New Amsterdam; "The Big Show," Hippodrome; "Captain Kidd, Jr.," Coban & Harris; "Mile-a-Minute Kendall," Lyceum; "Seven Chances," Belasco; "The Music Master," Knickerbocker; "Turn to the Right," Gaity; "Good Gracious Annabell," Republic; "Major Pendennis," Criterion; "The Century Girl," Century; "Ben Hur," Manhattan; "Our Little Wife," Harris; "Polyanna," Hudson; "Pierrot," the Prodigal, Little.

SUSPENDS SENTENCE ON ACTRESS

Mabel E. Morrison, a moving picture actress and dancer of 149 East Fortieth street, when arraigned Monday before Judge Martin J. Stanton in the criminal branch of the Federal District Court, pleaded guilty to an indictment charging failure to declare foreign made goods worth \$708. Judge Stanton suspended sentence.

"SEX LURE" LOSES APPEAL

The Ivan Film Productions, Inc., yesterday failed in its attempt to secure an injunction restraining License Commissioner Bell from interfering with its use of the title, "The Sex Lure," for one of its pictures. Through threat to revoke the license, any theatre or in any other way, in a decision refusing to grant the injunction, Justice Shearn said:

"That the name and method of advertising invite the public to a prurient and disgusting performance is only too obvious. The performance itself, however, is said to be a clean one, so, indeed, it would have to be to obtain the sanction of the commissioner."

"So it is established that the plaintiff is inviting the public to a theatre upon false pretences and seeking to capitalize whatever degenerate interest there may be created by the use of this name and the posters that go with it. Furthermore, the name and the posters taken together are indecent, nasty and offensive. Such practices result in bringing odium unjustly upon the many respectable members of the important motion picture industry, and the plaintiff do not come into court with clean hands, and upon this ground the motion for an injunction is denied."

STERN'S HAWAIIAN SONGS

When it comes to the selection of Hawaiian songs, Joe W. Stern & Co. appear to be genuinely fortunate. Their number "My Hawaiian Sunshine" is in great demand everywhere and each week more fingers add it to their acts, invariably causing the audience to give it a rousing ovation. Its foremost rival for honors is its sister song, "My Own Iowa," somewhat older but at the height of its popularity.

PLAYS TABLOIDS ALICE HOWLAND 12 PARODIES 10 CENTS

At the Grand Theatre, 230 Broadway St., New York. The Big Screen, New York, on late stage. Just

1865 1916

ESTABLISHED OVER HALF CENTURY



COATS
EVENING WRAPS
SCARFS & MUFFS
in all
FASHIONABLE
FURS

C. C. SHAYNE & CO.
Importers and Manufacturers of
STRICTLY RELIABLE FURS
125 West 42nd Street New York

Wanted for the Horne Stock Co.

Dramatic People in all lines for Akron, Ohio, One Bill a week. Young handsome Leading Lady of Impassive type must be strong enough to be featured. A-1 Juvenile Man to play juvenile Leads only. Tall good looking Heavy Man, High class Character Woman must be young enough to do second Business, A-1 Character Man, a Director and Producer to play parts. Young, good looking Ingenue, Young Juvenile Man and General Business People. All the above people must have Stock experience, send late photos and programs which will be returned. If you do not send late photos and programs you will not be answered. Lester Howard, Edith Howers, Victor Fletcher, Miss Gray and George Cawson write. All People state correct age, height and weight and Lowest Salary. Contracts start Dec. 26. Show opens New Year's Day, Jan. 1. Address A.J.S.I.C HALL AMUSEMENT CO., Col. F. P. Horne, Mgr., Akron, O.

JACK HAZEL

DALY & BERLE
Whizzing Whirlwind Wizards

U. S. O. Time Question WENONAH M. TENNEY

WANTED FOR EDDIE BLACK CO.

A-1 melodramatic heavy man; must have appearance and wardrobe. Not under five feet ten inches height. Pleased to hear from Frank Dora, Leroy Bailey, Chas. D. Marlow. Address: **BUDDIE McMILLAN, Mgr. Bijou Theatre, Atlanta, Ga.**

AT LIBERTY FOR IMMEDIATE ENGAGEMENT

Adah Miller Arthur Collins

LEAD OR SECOND BUSINESS CHARACTERS LEAD OR SECOND BUSINESS
STOCK, REPR. OR ONE PIECE 311 ST. JOSEPH ST. MOBILE, ALA.

Says Success is measured by dollars and cents. Use your senses and have the voice you want an act, sketch or monologue that will bring you the dollars. Write or call.

ALLAN SPENCER TENNEY, 1493 Broadway, New York City

WANTED VAUDEVILLE DROPS

My expenses are lower here than in the city. I can paint you the same high class crowd that have been painting for the best act in vaudeville, at two-thirds the price that you pay in the city. **FRANK AMOS**, formerly with the **WILLIAM STODOLSKY**, Troy, N. Y. Catalogue free.

WANTED TO JOIN OR PART

Two general business men, good line of attire, good salaries. Also one good salary. Tell first letter. Send programs and list of past and present managers of your territory. Address: **Edward Ebert Edwards**, manager, Edwards-Wilson Company, Piquet, Ohio.

NED DANDY
EXCLUSIVE WRITER
220 Putnam Bldg., 1493 E'way, N. Y. C.

**Wanted—Engagement
TENOR SOLOIST**
Address care Clipper

MOVIE PICTURES

PENN. CENSORS BAN SCREEN BURGLAR

OTHER NEW RULES AMAZE MPFS.

The Pennsylvania State Board of Censors, noted in the past for curious rulings on screen manners and morals, issued an announcement Dec. 1 which completely eclipses anything they have yet attempted in the censorial line. The latest usage of the film solons in effect declares, hereafter pictures depicting the characters of burglars, dope fiends and prize fighters will be summarily banned from exhibition in the sacred precincts of the Keystone State.

Furthermore photo plays with heroines tied to railroad tracks bravely awaiting destruction beneath the wheels of the onrushing limited, are also cited in the announcement as undesirable and will be entered under the rather lengthy list of "forbidden scenes."

The board made a sweeping negative decision on fifty "white slave" films, twenty "sex" play and fifteen so-called patriotic subjects, with the action occurring in Mexico. The Mexican decision may also include topical weeklies showing the elusive Mr. Villa and his several wives and families.

If the censors are really serious, and Pennsylvania film men are quite sure they were never more so, their edict concerning stage burglars will cause numerous manufacturers to indulge in a state of mental unrest narrowly approaching panic. Big film organizations owning expensive and admittedly strong office comedies such as "Officer 666," "Stop Thief," and hundreds of similar farces, not to mention serials such as "Jimmie Dale" and its countless successors, the plots of which revolve around the activities of the ubiquitous burglar in every instance, are said to be contemplating united legal action to test the constitutionality of the Pennsylvania Board's recent ruling.

TO SAVE CINCINNATI'S ZOO

The M. P. E. L. of A. and the Chamber of Commerce of Cincinnati are collaborating on a novel plan to save the local zoo. One hundred and twenty-five thousand dollars must be raised by Jan. 1, 1917, and the picture men and merchants have jointly produced a feature film which they feel will earn a goodly share of the necessary amount. One hundred film exhibitors have agreed to co-operate by running it for two days each. The receipts will be turned over to the fund.

TWO SIDES TO EVERY STORY

Fred L. Balshofer, president of the York Film Corp. of Hollywood, Cal., has written to this department to take exception to a paragraph concerning the withdrawal of Henry Otto from the Yorks distribution. According to Mr. Balshofer's letter Otto's resignation was more in the nature of a request, rather than a voluntary action.

LOWE ENTERS NEW FIELD

Marcus Lowe, who up to the present has confined his activities in the motion picture business to the exhibition of films exclusively, signals his entrance in the State rights field by the purchase of "The Masque of Life." Lew Rogers will distribute the picture in the New York State territory acquired by Lowe.

CHAPLIN ON SKATES NEXT

Charlie Chaplin's next bid for popularity will be made in a two reeler called "The Risk." Nat Goodwin appeared in a farce twenty-five years ago, entitled "The Skating Risk." The roller skating craze was at its beginning to become a popular fad at the time.

RUTH LAW'S BIG OFFER

Ruth Law, the young girl who recently broke the non-stop aviation record from Chicago to New York, has been deluged with picture offers, several as high as \$100,000 for one feature. Two years ago Miss Law often tried in vain to interest film producers and her services were frequently offered in vain at the modest rate of \$100 a week.

KELLY'S WORK IN DEMAND

When it comes to making adaptations of books and plays for the screen there are few, if any who can turn out the finished product like Anthony Kelly, according to Wm. Sherrill, who has engaged the youthful photo playwright to create four original features, on the strength of his successful visualization of Augustus Thomas' "The Witching Hour."

DRUG STORE CIRCUIT DORMANT

Picture men in and around New York are wondering what has become of the talked of plan to build a combination circuit of one thousand drug stores, tobacco shops and movie theatres all to be housed in one structure.

FILM UPLIFT LEAGUE FORMED

With the avowed purpose of splitting the current motion picture action picture plays, the Clean Picture and Play League of America received a charter as a New York State Corporation Dec. 1. Four Brooklyn men are named as incorporators.

CLEO MADISON MARRIED

Cleo Madison was married to Don Peake Nov. 27, at Los Angeles, Cal. Mr. Peake is Pacific Coast Manager of the Buick Motor Car Co. Miss Madison will retire permanently from the screen.

ANOTHER RECORD SMASHED

Alexander Peacock made a one reel, short foot length picture at the Universal coast studios last week in three hours and thirty minutes. This achievement seems to have smashed all existing single reel producing records.

FLORENCE TURNER RETURNS

Florence Turner has returned from abroad. She resumed film work for the Mutual this week. Larry Trimble will continue as Miss Turner's producing director.

ASK REHEARING ON SUNDAY LAW

BEST REMEDY FILM MEN THINK

The joint conference of the Executive Committee, of the National Association of the Motion Picture Industry, and the delegation appointed to represent the M. P. E. L. of A. held last night in the offices of the Association brought forth no definite plan of action, regarding the recent decision of the Third Department of the Appellate Division of the Supreme Court, forbidding Sunday film exhibition, in twenty-seven New York State counties.

Another meeting was held by the committee early this week and it was practically decided that the most feasible procedure would be to engage expert legal counsel and endeavor to obtain a rehearing of the Bender case, on which the Appellate Division made its drastic ruling.

Several of the more aggressive members of each committee, it is understood, were strongly of the opinion that the case should be carried to the Court of Appeals, but those of a conservative turn of mind pointed out the danger of such a course, which in the event of an adverse decision would affect almost every picture house in the city and State on Sundays.

The loss of business in the twenty-seven counties affected will total over a million dollars yearly, New York film manufacturers say, and will undoubtedly result in the elimination of many small film theatres, depending heretofore on the Sabbath receipts for the major part of their profits.

Assemblyman Welsh, of Albany has promised to introduce a local option Sunday observance measure at the next session of the Legislature, which would, if passed, provide the proper solution to the present serious problem.

METRO TO FILM BEST SELLER

The screen rights to "The Promise," one of the year's best selling novels has been purchased by Metro. Harold Lockwood and May Allison are slated to appear in the picture version.

"LONESOME TOWN" A FILM

"Lonesome Town" the musical comedy used unsuccessfully by Kolb and Dill the coast comedians, to break into the east several years ago, has been made into a movie feature by the Mutual.

ROY STUART ENGAGED BY TRI.

Roy Stuart has been engaged by Fine Arts to play leads opposite Lillian Gish. Stuart is the tallest juvenile in the business, standing just six feet four in his Holoforms.

KEMBLE AND MOONEY A FIRM

Wm. H. Kemble and H. Clark Mooney, two prominent Brooklyn film men, have formed a distributing corporation for the purpose of handling the Christie comedies.

NEW JOBS FOR SEVERAL

Albert S. Le Vain is Vitagraph's new publicity man. Robert Emmet Walsh leaves Kalem this week to become managing editor of M. P. News. W. Stephen Dush has resigned from the staff of the M. P. World and Fred Beardsell leaves the Mirror this week, both joining the Exhibitor's Trade Review. James J. Goldberg succeeds Harry Reinbach as press representative for Frohman Amusement Company.

"INTOLERANCE" SUCCESS IN CHI.

D. W. Griffith's big spectacle "Intolerance" opened successfully in Chicago Nov. 29 at the Colonial. A distinguished assemblage of Windy City notables attended the premiere and unanimously voted "Intolerance" a wonderful entertainment. The film is looked for a run.

ACTRESS SUES THAMHOUR

Alleging that she was injured during the filming of a scene, Sept. 29 at the Thamhour studio, New Rochelle, N. Y., Jane Henry started an action in the Supreme Court, Dec. 1, asking \$25,000 damages of the picture company. Newman and Newman are Miss Henry's attorneys.

WANT DOLLY SISTERS

The Dolly Sisters, musical comedy stars may be seen in a big serial calling for the services of twins shortly. A picture organization specializing in that type of films has made a bid for Yancsi and Kosmika which they are giving serious consideration.

TRI'S BRIGHT HOUSE ORGAN

"Selling and Management," the weekly pamphlet published in the interests of the Triangle sales force, breaks all precedents in its particular field because of the brightness and non-alarmist quality of its contents. D. W. Bartlett is the literary person responsible for making us read it from cover to cover every week.

FILMS WAR ON HIGH PRICES

Over four hundred picture houses in New York and vicinity are running slides at every performance asking their patrons to assist in the metropolitan housewife war on high food prices. The movement is in line with the plan of the authorities to force down the high cost of eggs and other food staples via the hunger strike method.

RICARDI STILL IN HOSPITAL

Albert Ricardi who entered St. Marks Hospital, Second Avenue and Fourth St., New York, Nov. 5, is still a patient at that institution. The ex-Vitagraph favorite is convalescing very slowly, as the result of a major surgical operation. He would keenly appreciate a visit by his friends.

DRESSLER SUES LAWYER

Marie Dressler is suing Nathan Goldberger, the attorney who represented her in the litigation with the Keystone Co. over "Fille's Punctured Romance" for \$2,855. The suit is in dispute between lawyer and ex-client is part of the \$45,000 verdict awarded Miss Dressler as a result of the original Keystone suit.

FEATURE FILM REPORTS

"BIG TREMAINE"

Yorke. Five Reels.
Released Nov. 20 by Metro.
Cast.

John Tremaine, Jr. Harold Lockwood
Isabel Matern May Allison
Redmond Matern Lester Cuneo
Judge Matern Albee Bishop
Mrs. Tremaine Edith Howard
David Tremaine William Bpke
John Gaster Josephine Rice
Mammy Virginia Southern
John Wilson John Wilson
Story-Melodrama. "Suspected of a crime committed by another," idea. Good heart interest and strong human interest values. Adaptation of novel by Marie Van Vorst. Directed by Henry Otto.
Continuity-Even.
Action-Holding.
Suspense-Average.
Detail-Satisfactory.
Atmosphere-Good.
Photography-Very good.

Remarks.

"Big Tremaine," while built of familiar material, is entertaining from start to finish. In a society play production is beautiful, the exterior being as fine examples of the art of the camera man as one could wish to see. The picture seems to have been edited after it left the hands of the director and many explanatory subtitles added. Harold Lockwood human part exactly to his liking, and May Allison is likewise fitted with a role that suits her personality perfectly. The dramatic scenes are competently handled, and the story on the whole convincingly visualized.

Box Office Value.

Two days. Advertise Lockwood and Allison. Picture suitable for any class of theatres.

"NANETTE OF THE WILDS"

Famous Players. Five Reels.
Released Nov. 27 by Paramount.
Cast.

Nanette Gaster Pauline Frederick
Constable Thomas O'Brien Willard Mack
Joe Gaster Charles Brant
Andy Joyce Frank Jopner
Mrs. Jennings Mary McLeod
Baptiste Flammant Macey Harlan
Sergeant Major O'Hara Daniel Pennell
Marie President Jean Stewart
Constable Jenn Robert Coniff
Story-Melodrama. Canadian North Woods locale. Written for screen by Willard Mack. Director Joseph Kaufman.
Continuity-Even.
Action-Interesting.
Suspense-Any.
Detail-Satisfactory.
Atmosphere-Good.
Photography-Good.

Remarks.

This is just plain unvarnished melodrama, laid in the Canadian North Woods, a region that has furnished many a scenario writer with the background for a photoplay. There is the usual mounted cops, whiskey smugglers and the customary types. Pauline Frederick does well enough in a part hardly worthy of her highly developed histrionic attainments. Willard Mack, author of several plays that have been eminently successful on Broadway, in addition to perpetrating this rather elementary affair, also played the leading male role. He is a good screen player, but if contemplating further appearances in shadowland might provide himself with material in accord with his acting talents. On the whole an average Paramount.

Box Office Value.

Two days. Advertise Pauline Frederick. Should pass on the strength of Miss Frederick's popularity and Mack's play writing reputation.

"THE MARTYRDOM OF PHILIP STRONG"

Edison. Five Reels.
Released Nov. 30 by Paramount.
Cast.

Philip Strong Robert Connors
Sarah Strong Mabel Trunnelle
Irma Strong Estelle Dorey
Brook Mason Stephen Cooper
Mrs. Alden Helen Strickland
William Winter Frank Jones
Dana William Wadsworth
Elihu Herbert Prior
May Elkes Olive Wright
Loren Edith Hired
Hicks Fred Sutton
Story-Modern problem play. Allegorical to a large degree. Contains a fine moral. Slightly inclined to become preachy at times. Adaptation of "In His Steps" and "The Crucifixion of Philip Strong," both written by Rev. Chas. M. Sheldon.
Continuity-Even.
Action-Very interesting.
Detail-Right.
Atmosphere-Satisfactory.
Photography-Good.

Remarks.

"In His Steps," a novel with a distinct purpose, created a sensation when it was first issued several years ago. The picture play under discussion was based on this and another novel by the Rev. Chas. M. Sheldon. The result is a picture highly satisfactory. Most of the trade reviewers, including a vandeville critic, who should know, have pronounced the man publishing a so-called service for the exhibitor in pamphlet form, seemed to labor under the mistaken impression that "The Martyrdom of Philip Strong" was suggested by "The Raising of the Third Floor Back." Inasmuch as Rev. Sheldon wrote "In His Steps" years before the English play was heard of one can readily form their own conclusions as to the extent of these alleged critics' knowledge of show business, not to mention contemporary literature.

Box Office Value.

Two days. Advertise this as a picture with a moral that all can understand.

"THE MISCHIEF MAKER"

Fox. Five Reels.
Released Nov. 27 by Fox Exchange.
Cast.

Effe Marchand June Caprice
Al Tourney Harry Benham
Jules Gerard John Reinhard
May Murphy Margaret Fielding
Madame Brand Irene Marlow
Her Sister Minnie Alden
Henry Tourney Tom Brooks
Mrs. Marchand Nellie Stettery
Story-Comedy-drama. Written for screen by Alfred Solman. As a vehicle for June Caprice, it serves his purpose. Directed by John Adolf.
Continuity-Even.
Suspense-None.
Action-Brisk.
Detail-O. K.
Atmosphere-Right.
Photography-Good.

Remarks.

This is a simple little story of a mad-cap and her doings in a girls' seminary. It is the sort of boarding school popularly supposed to exist, but which really never has, outside of the realms of fiction. June Caprice shows steady improvement in screen department, but has considerable to learn yet of the art of acting. Harry Benham is a handsome hero, with little opportunity to display any great amount of the acting ability he possesses. The picture is well staged and on the whole fairly entertaining. Re-editing of several titles would help considerably.

Two days. Suitable for the smaller houses. Advertise Caprice and mention Harry Benham in the billing.

"THE SIN YE DO"

Loce. Five Reels.
Released Nov. 30 by Triangle.
Cast.

Barret Steele Frank Keenan
Alice Ward Mary Murphy
Dace Whitlock David M. Hartford
Rose Harrow Margaret Thompson
Robert Harrow Howard Hickman
Mary Ward Louise Brownell
Jimmy Jack Gilbert
Theodore Walt Whitman
Maid Otto Morrow
Story-Modern problem play. Written for screen by John Lynch. Directed by Walter Edwards.
Action-Tense.
Continuity-Perfect.
Suspense-Remarkably keen.
Detail-Very good.
Atmosphere-Convincing.
Photography-Artistic.

Remarks.

This is about the best picture play Frank Keenan has been seen in thus far, he forsook the stage temporarily for the screen. The story is not unusual in any way, but its manner of presentation is artistic in the extreme. Keenan himself plays a part that in less skilled hands might have been decidedly ordinary. His rendition of the blame man of the world brought face to face with the result of his own actions is a characterization that will stand comparison with any similar portrayal seen in a metropolitan theatre this season.

Box Office Value.

Three days. Advertise the title and feature Keenan in the billing.

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10

DOUGLAS FAIRBANKS

in "The Matrimanic" FINE ARTS

A scolding, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest male stars on the long list of Triumvirate celebrities.
With Fairbanks' lead, the score of John Gray is a picture in a veritable kaleidoscope of fun and thrills. There is not one moment of breathless excitement and laughs.

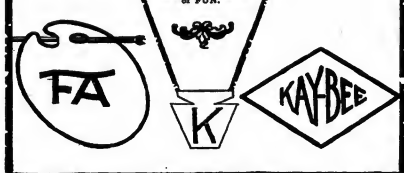
Frank Keenan with Margery Wilson

in "The Sin Ye Do," KAY

"There is a girl in the Tomb accused of murder, and I am going to defend her. That is the story of the picture. I am going to do her defense, and I will make any promise I please. This I promise, to help me God!"
This is the story of the picture played by Kay Bee more realistically with thrills, heart-drops and gripping situations than this.

KEYSTONE COMEDIES

The name "Kay Bee" is on these two comedies made whole-some when it is of P. O. N.



THE RISE OF CARA KIMBALL YOUNG

A WORLD PICTURE

"AN ENEMY TO THE KING"

Vitaphone. Six Reels.
Released Nov. 25 by Vitaphone.
Cast.

Ernesto de Launay.....E. H. Sothern
Juile de Varion.....Edith Storey
Clara de Varion.....John Robertson
Guillaume Montaigne.....Fred Lewis
Henri Le Vicomte de Berguin

Blaise Tripault.....Roland Swickson
Mrs. de Varion.....Mildred Hastings
Roguin.....Piero Colone

Story—Romantic comedy drama. Costume play. Adaptation of stage play of same name by Robert F. Stevens. It is a spoken drama this was played for several seasons by E. H. Sothern, with extremely satisfactory box office returns. Directed by Frederic Thomson.

Action—Slow.
Continuity—Even.
Suspense—Not strong.
Detail—Good.
Atmosphere—Good.
Photography—Excellent.

Remarks.

Costume plays have long been held in fear and trembling by the average exhibitor. The question of whether this one will prove an exception to the general rule is a problem in the picture showman must find the solution of, according to his experience in the past. The fact that E. H. Sothern plays the principal role and gives a genuinely good performance, and that the production has been artistically mounted, with the additional asset of a cast of Vitaphone favorites, is worth while considering. The costumes are accurate, and the settings help materially in placing the picture out of the ordinary program feature class.

Box Office Value.

For the larger cities where Sothern is known, this feature should make an excellent first night drawing card. For the smaller theatres its drawing power is doubtful.

"THE WHARF RAT"

Fine Arts. Five Reels.
Released Dec. 12 by Triangle.
Cast.

Polly, an orphan.....Iris Marsh
Eddie Douglas.....Robert Harron
Mrs. McCracken.....Her Fitzgerald

Josephine Crowell
The skipper.....Spotlighted Aiken
Wm. Brown
Flo, the skipper's daughter.....Pauline Starke

Story—Human interest drama with locale laid around the docks of a large city for the best part. Directed by Chester Wilcox. Written for the screen by Anita Loos.

Continuity—Good.
Action—Fairly well sustained.
Suspense—Just enough.
Atmosphere—O. K.
Detail—Right.
Photography—Standard.

Remarks.

Iris Marsh in the role of a wharf orphan, for which part she assumes boy's clothes, gives an unusually appealing characterization. While Robert Harron is cast ideally in the opposite male lead. This pair is, as usual, most convincing. The supporting cast is adequate and the picture has received capable editing. The subtitles have been most ingeniously constructed by Miss Loos, helping greatly in suggesting the finer subtleties of the dramatic situations. Spotlighted Aiken, in a congenial role, is to be commended for his naturalness. It is a rather difficult part this picture has a broad human appeal and makes an excellent vehicle for Miss Marsh's peculiar screen talent.

Box Office Value.

Good for three days in most any class of theatres. Play up Marsh and Harron in the advertising.

"THE SIGN OF THE POPPY"

Bluebird. Five Reels.
Released Dec. 4 by Bluebird Exchanges.
Cast.

Alois Morston.....Robert Hensley
Edith Morston.....Gertrude Selby
Helen Durant.....Miss Camard
Jerry Morston.....Wilbert Hoby
Rae Durant.....Robert Clarke
Hop Lee.....Garland Briden

Chinese locale. Written by J. G. Alexander. Directed by Charles Swickard.

Continuity—Even.

Suspense—Good.

Action—Interesting.

Suspense—Filling.

Atmosphere—Excellent.

Photography—Very good.

Continuity—Even.

The story treats of a well-to-do merchant who lives in China. He has some trouble with a Chinese Tong leader, and in a spirit of revenge the latter steals one of the merchant's twin boys. The usual situations occurring in most pictures containing the mistake identify theme folio in natural order. The sets are all very convincing, the acting up to the mark, and the general attributes of the picture consistent with high-class feature standards.

Box Office Value.

This is a feature that you can safely advertise as better than the average.

"KINKAID, GAMBLER"

Red Feather. Five Reels.
Released Dec. 4 by Universal.
Cast.

Nellie Gleason.....Ruth Stonehouse
Jim Kinkaid.....E. E. Cavin
George Arnold.....Raymond Whitaker
Roscoe.....Ralph Johnson
Lefty Frank.....Harry Herring
McPherson.....Barry Griffith

Joseph J. H. Knowles
Story—Detective melodrama. Locale, Mexican border. Written for screen by Raymond Wells. Directed by Raymond Wells.

Continuity—Smooth.

Action—Rapid.

Suspense—Fair.

Detail—Good.

Atmosphere—Very good.

Photography—O. K.

Remarks.

Ruth Stonehouse makes this worth while. The story is of the ultra conventional sort. There is lots of action of the stylized movie kind, and the sets are excellent. The lighting is also worthy. The story is also worthy. The exterior locale, as all well chosen and artistically photographed. A neat little love story is cleverly interwoven in the plot.

Box Office Value.

Two days. Advertise Ruth Stonehouse. She has a big following.

"YEARS OF THE LOCUST"

Lasky. Five Reels.
Released Nov. 29 by Paramount.
Cast.

Lorraine Roth.....Fannie Ward
Aaron Roth, her husband.....Walter Long
Dick Reed.....Jack Deas
Williams, Roth's Secretary.....H. M. Best
McKenna, Reed's Men Manager.....Charles Ople

Story—Modern problem play. Better part of action takes place in South Africa. Written by Albert Payson Terhune. Adaptation of the book by Harvey Thaw. Directed by G. Melford.

Action—Good dramatic situations.

Suspense—Strong.

Continuity—Even.

Detail—Right.

Atmosphere—Very good.

Photography—Highly artistic.

Remarks.

Adventure figures largely in this tale of love and intrigue. Built on the always handy eternal triangle theme the plot is not exceedingly original. The treatment, however, is excellent and stones, in a measure, for the conventionality of the story. The beautiful photography and light effects identified with past Lasky pictures is markedly in evidence likewise in this one. Fannie Ward starred gives a decidedly deep performance and Jack Deas is convincing in the leading male role. "Years of the Locust" was fortunate in having had a camera man on the job with the right idea of scenic values.

Box Office Value.

Two days. Advertise the title of the play. Suitable for high class audiences.

ANCHOR'S FIRST FEATURE

The Anchor Film Corp. has started work on its first feature. It carries the highly descriptive title of "Hell Hath No Fury."

"THE WAGER"

Relco. Five Reels.
Released Nov. 13 by Metro.
Cast.

"Diamond Daisy" Doyle.....Emily Stevens
"Bleppery Jim".....Lyster Chambers
Duggan.....Hugh Jeffrey
James Stone.....Daniel Jarrett
A. E. Thorpe.....Frank Currier
J. S. Chandler.....Charles Booser
Secretary to Police Commissioner.....Harry Mago

Story—Melodramatic farce. Written for screen and directed by George Baker.

Action—Fast and furious.

Continuity—Perfect.

Suspense—Filling.

Detail—Right.

Atmosphere—Great.

Photography—First class.

Remarks.

"The Wager" is an ideal type of screen attraction. It is melodramatic, full of keen suspense, and the action never lags for a moment. The story, while a trifle stagey in spots, is highly entertaining notwithstanding. Treating of a peculiar bet made by a reformed crook with a police commissioner encompassing the theft of \$1,000 worth of jewelry, unusual comedy situations are developed, the audience very properly being kept in ignorance of the result of the compact until the last reel is reached. The entire cast is excellent, individuality being shown by Emily Stevens, Hugh Jeffrey, Lyster Chambers and Chas. Booser.

Box Office Value.

Three days. Best houses. Advertise the picture. Exploit this picture.

PROMOTION FOR LAWRENCE

Gordon Lawrence has been promoted from the publicity desk of "Vignette's" Chicago branch to a responsible position in the home office.

SELZNICK PICTURES

From Coast to
**HERBERT
BRENON'S**

Soon To Be
Released
**CLARA KIBBALL
YOUNG**

Preservation of
NAZIMOVA
in
WAR BRIDES

"THE FOOLISH VIRGIN"
By Thomas Dixon
Author of "The Birth of a Nation"

By Famous Motion Pictures
IS SHOWING TO CAPACITY
HOUSES AT ADVANCED
PRICES
BROADWAY PRODUCTION
FLORENCE REED
in a Superb Spectacle

The Great stir atlier Best
in a Powerful Story
OF MONEY MADNESS
ALBERT CAPPALANI
Director General

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

**METRO
PICTURES**

are the Box Office
Pictures because
every Metro Star
is a Box Office Attraction

The Newer, Better, Finer
Productions are demanded
by the Public.

Give them



PHILADELPHIA
BROAD & CHERRY

A Novelty
Hawaiian Song. Great Rag
Rythm with wonderful comedy
punch

HONOLULU, AMERICA LOVES YOU!

(We've Got to Hand it to You)

By Grant Clarke
Eddie Cox and
Jimmie Monaco

SAN FRANCISCO

PANTAGES BLDG

I KNOW I GOT MORE THAN MY SHARE

(When God Gave Me You)

Words and Music By
Grant Clarke and
Howard Johnson

ST. LOUIS
T & OLIVE ST.

4

REAL HITS

THE
COUNTRY'S
BIGGEST NOVELTY
SONG HIT

THERE'S A LITTLE BIT OF BAD IN EVERY GOOD LITTLE GIRL

A Sensational Knockout

By
GRANT CLARKE And
FRED FISCHER

STILL
THE BIGGEST HIT!

IRELAND MUST BE HEAVEN FOR MY MOTHER CAME FROM THERE

*Biggest Hit! Because
it's the best song in its class
of the season.*

By JOE MC CARTHY, HOWARD JOHNSON
and FRED FISCHER

BOSTON
151 TREMONT ST.

LEO FEIST, INC.
135 W. 44th STREET
NEW YORK CITY

CHICAGO
C.O.K. BUILDING

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 13, 1916

PRICE, TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THE NEW YORK CLIPPER

The only newspaper which reaches every branch of the profession. If you want to reach every manager, every agent, in fact everyone connected with the theatrical business advertise in THE CLIPPER.

Write your copy in one of these spaces and send it along with check or money order and get representation in the best publication in the theatrical field.

FULL PAGE, \$75.

This space, $\frac{1}{2}$ Page, \$40.

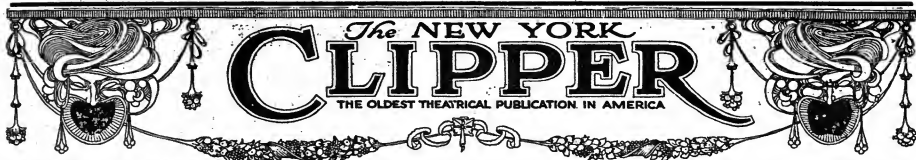
These Special Rates Are Extended To Vaudeville, Burlesque and Legitimate Players ONLY

This space, \$5.
 $2\frac{1}{2}$ inches, Single Column.

This space, \$10.
 $2\frac{1}{2}$ inches, Double Column.

This space, $\frac{1}{4}$ Page, \$25.

This space, $\frac{1}{8}$ Page, \$15.



Copyright, 1916, by the Clipper Corporation.

Founded by
FRANK QUINN, 1853

NEW YORK, DECEMBER 13, 1916

VOLUME LXIV.—No. 4
Price, Ten Cents

MANAGERS AND RATS ARE NEAR CLASH IN CHICAGO

**Murdock, Beck and Casey Face Mountford and Fitzpatrick,
While Theatres Are Guarded by Police and Strike
Is Expected Hourly.**

CHICAGO, Dec. 12.—Although no strike has been declared here by the White Rats Actors' Union, under the leadership of Harry Mountford, against the vaudeville managers, the situation is very tense and the much-rumored event may break at any moment. The managers are plainly ready for an emergency and, at the least opportunity, it is expected that Mountford will show that he, too, has not been asleep.

Surrounded by a number of supporters and enthusiasts, Mountford and James William Fitzpatrick, president of the White Rats, are at the Sherman House, whence they will direct any strike that may develop.

When seen to-day, Mountford appeared to be somewhat surprised at the preparations being made by the managers for trouble here. He said the rumor of trouble in "this city" came through his having told Fitzpatrick that he intended establishing headquarters here. He took the position of fearing that trouble might be started by overzealous White Rats.

The attitude, whether real or feigned, however, has not lessened the preparations of the managers for trouble. J. J. Murdock, of the United Booking Office, is here as is also Martin Beck, head of the Orpheum Circuit, and Pat Casey, who is managing the White Rats situation for the Vaudeville Managers' Protective Association. "All are in consultation to-day with Mort Singer regarding the situation."

The fact that the Singer office were open all last night shows the manner in which the managers view the threatened crisis. Also, special police protection has been secured for the Palace and Majestic Theatres. Agents worked all night securing double bills for every house in Chicago as well as in other near-by cities.

A rumor has just come in from Duluth that the stage hands and musicians there are considering going on strike and only want the action of actors in that city to take the step. Mountford said he knew nothing of the matter and attempted to get confirmation, but was unsuccessful.

With both sides lined up as they are now, it looks as though any trouble that may develop will come Thursday, when the new bills are put on in the neighborhood theatres.

Harry Mountford, international executive, and James William Fitzpatrick, in-

ternational president of the White Rats Actors' Union, prior to their departure on the Wolverine last Saturday were busily occupied in conference with their various lieutenants in regards to the preliminary preparations for their maneuvers in Chicago. Friday and Saturday, conferences were held with different groups of men relative to the situation. Many of those who attended the conferences represented trade organizations affiliated with the American Federation of Labor.

"When seen at the club house prior to his departure Mountford was inclined to keep his intentions secret. He declared he had not revealed his plans to any person, not even Fitzpatrick, and would not know what would be done until he arrived at his destination. He issued a statement to what he called 'the always ignorant public,' in which he declared that the fight had been forced upon the actors by the Vaudeville Trust, which, he said, would not meet any member of the W. R. A. U. in conference."

Mountford alleged that actors had been mistreated and imposed upon and were forced to pay an exorbitant toll to the booking agents, or do without work. He stated that the average weekly salary of the actor was eighteen dollars, and that many actors had been driven to work as bartenders and many actresses forced to seek employment as waitresses in restaurants.

"It has been publicly stated that the profits of one of the minor members of the Vaudeville Trust last year were \$600,000, and that this man does not own or control one single theatre," declared the White Rats international secretary.

Fitzpatrick, in his statement, said the reason the managers would not recognize the W. R. A. U. was because of their affiliation with the American Federation of Labor.

Accompanying Mountford and Fitzpatrick to Chicago were Edward Carr, secretary of the organization, and J. H. Ross, secretary to Mountford.

The White Rats' headquarters were thronged with members and guests all day yesterday who were eager to get a bit of news from Chicago. Gordon White, who is acting as publicity representative for the organization, issued numerous bulletins.

Last Friday Fitzpatrick made a hurried
(Continued on page 4.)

BILLIE REEVES SAILS

Billy Reeves sailed for England on Saturday, December 9, for a long stay on the other side of the water. His new vaudeville offering was short-lived, as after a showing at the Fifth Avenue, further time was cancelled. The reason given was the English comic's White Rat affiliations.

COMMUNITY THEATRE FOR ELYN

The City of Brooklyn may have a community theatre similar to the Neighborhood Playhouse, located on Grand street, New York, a campaign towards this end having been started by the Brooklyn Daily Eagle.

MINNIE PALMER IS "MRS. MUTT"

Minnie Palmer, who was one of the favorite actresses of her time in "My Sweetheart," is again appearing on the boards with one of Gus Hill's "Mutt and Jeff" companies in the role of Mrs. Mutt.

LIGON JOHNSON BACK

Ligon Johnson, attorney for the United Managers' Protective Association, returned yesterday from St. Louis where he had been summoned on association business.

PLAN CENTURY SUNDAY CONCERT

The Sunday concert series at the Century Theatre will be inaugurated on New Year's Eve, when a show of twenty all-star acts will be presented.

NAT ROYSTER ILL.

Boston, Dec. 9.—Nat Royster, press agent of the "Cinderella Man" company, playing an engagement here, has been ill this week.

PROCTOR CELEBRATES IN ALBANY

ALBANY, N. Y., Dec. 11.—F. P. Proctor will celebrate the third anniversary of his ownership of the Grand Theatre, week of Dec. 11.

FIELDS IN "BOSOM FRIENDS"

"Bosom Friends," a play in which Lew Fields will star, probably will open shortly after the first of the year.

CLARK ROSS CONVALESCING

Clark Ross, of "Rolling Stones" fame, is slowly recovering from a recent stroke of paralysis.

"PENALTY OF SIN" QUILTS

CHICAGO, Dec. 9.—"The Penalty of Sin," which closed here recently, is going to the storeroom.

NOTHING BUT TRUTH TO LONDON

G. M. Anderson and L. Lawrence Weber are to produce "Nothing but the Truth" in London.

LAMBS BANQUET CELEBRATES OPENING

ADDITIONS TO CLUB COMPLETED

The biggest gathering of Lambs ever present for any club occasion took place in the formal opening of the new quarters of The Lambs on West 44th street, Sunday evening.

The club has been completely refurbished and remodeled, covering twice as much space as did the old quarters. In the new section is the office and main entrance, a reception room and banquet hall and a theatre for entertainments, while on the upper floors are living rooms. The building add reconstruction has consumed more than a year and a half, during which time The Lambs have occupied temporary quarters at Kent's Chop House, across the street from the club site.

The Lambs commemorated their official opening by a banquet and entertainment in the new dining room, attended by more than 450 of its members.

Joseph R. Grismer, chairman of the building committee, made a house-warming speech and, at its conclusion, handed the keys of the new building to Shepherd William Courtright, chairman of the house committee. This occasion was followed by a feasting of food, song and address, speeches being made by Thomas R. Clark, the oldest living Shepherd; Augustus Thomas, Patrick Francis Wilson, De Wolf Hopper, Wilton Lockaye, Jay M. Greens and others. J. Clarence Harvey, as poet laureate, dedicated the poem to the occasion.

NORMAN HAPGOOD TO HARVEY

The engagement of Norman Hapgood, editor, writer and dramatic critic, to Elizabeth Lewis Reynolds has been announced.

WHITNEY TO PRODUCE AGAIN

F. Whitney, who has decided to enter the producing field again, has a new musical piece, "Boys Will Be Boys."

DRUM WITH FOX PICTURE

Joe Drum is in charge of the publicity for the Fox picture, "The Honor System," which is being presented at the Pitt Theatre, Pittsburgh.

AUDUBON ADOPTS NEW RULE

Members of the Audubon Theatre have ordered that patrons called in during the progress of an act must remain standing in the rear until the completion of that turn.

HIGH COST OF LIVING BLAMED

Pending a drilling of the new members, all of which they hope to have this week, the operas scheduled will be produced without the services of a male chorus.

George Sidney is contemplating a revival of his "Busy Ixy" series of comedies for a tour over the International Circuit. For more than fourteen years, "Busy Ixy" served as a successful road vehicle for Sidney.

The originator of the "Gibson Girl Walk," and one time famous performer, Camille Clifford, has again listened to the lure of the stage. Rejecting several offers to appear in vaudeville on this side of the water, she will be seen in a new play around the Christmas holidays in London.

MORRISONVILLE, Ill., Dec. 11.—Mrs. Fannie D. Lorton, mother of Barney A. and Bee Lorton, of this city, died here recently after a lingering illness.

Joe Levitt's Mirth and Melody Girls is the title of an act just produced by the former burlesque manager which is scheduled for a route on the U. B. O. circuit. There are nine people in the act, which is headed by Harry Mack, Lew Burns and Helen Noble.

(Continued from page 3.)

A man close to Mountford declared that the executive chief would gladly vacate his office with the W. R. A. U., if the managers would sign any agreement which would be satisfactory to the organization, but that he would absolutely refuse to budge from his office prior to any understanding that might be reached between the organization and the actors.

B. L. Feinblatt, former owner of several motion picture houses in New York city, has acquired the lease of the Weaschester Theatre, Mount Vernon, where he has installed a first run of feature films and a ten piece orchestra.

Erene Asbasca, from the National Theatre in Bucharest, has been engaged as a special feature of the new revue at a restaurant and cabaret opening Dec. 12. The young Roumanian will give a series of classical and original dances, together with a novelty offering imported from her own country.

She has just returned from a tour over the Orpheum circuit and is now appearing in the East. She probably will be seen in a musical production early next spring.

WIDE REPRESENTATION FOR BALL

Ottokar Bartik, who stages the ballet for the Ringling and Barnum circuses for the Summer time and the Metropolitan Opera House in the Winter, will look after the dance program. Mr. Bartik will also introduce some spectacular numbers during the evening.

Joseph Fischer, president of Fischer's Bioscope, Ltd., with headquarters at Cape Town, South Africa, is recovering at St. Luke's Hospital from a case of typhoid fever.

Fischer was stricken shortly after his arrival here to purchase films for exploitation in South Africa. A visit from his friends will be appreciated.

The announcement is made that Ida St. Leon, who plays the Maid in "Upstairs and Down," at the Cort Theatre, has resigned from the Oliver Morosco forces and is about to become the wife of a prominent Pittsburgh business man.

Frank Bigelow, an actor, well known in vaudeville, died suddenly last Sunday morning from heart disease. He was calling on a friend when stricken and expired before medical aid could reach him. The deceased and his brother Frederick were known as the Bigelow Twins and had appeared together all over this country.

About \$7,000 was realized for the New York American's Christmas Fund last Sunday night at a special performance in the Coban & Harris Theatre. The regular sale of seats brought about \$2,500, and the rest of the proceeds came from the sale of programs, flowers and so on, and from a subscription taken up from the stage by Raymond Hitchcock. One of those the actor persuaded to contribute was Al Jolson, who gave \$1,000.

Grace Field, Eileen Van Biene, Thurston Hall, Billy B. Van and Donald Macdonald are included in the cast of "Have a Heart," the musical comedy Henry W. Savage will produce this month.

Elizabeth Marbury has engaged Molly McIntyre for a leading role in "Girls Will Be Girls," the new Thomas Sydney, Harry B. Smith, Jerome Kern musical comedy, which went into rehearsal Monday under the direction of Benrimo. Miss McIntyre made her first appearance in this country as Buntie in "Buntie Pulls the Strings."

Edwin Stanley, a juvenile lead picture star, has been placed under contract for a period of five years by Roehm & Richards, who are negotiating to place him with a large motion picture concern.

Messrs. Lenny and Lochery, managers of "The Shepherd King," announced that the closing of the show over the International Circuit in Brooklyn Saturday was but temporary and that after the new year some changes will be made in the cast and the show will re-open.

SPRINGFIELD, Mass., Dec. 11.—Frank E. Blanshaw, the past four years at the Mirror Theatre, assumes the management of the Strand today, succeeding E. H. Knight.

BALTIMORE, Dec. 11.—This city has the distinction of having two Barrie plays at once. George Arliss is presenting his revival of "The Professor's Love Story" at the Academy of Music, and Maude Adams is rehearsing "A Kiss For Cinderella," which will have its American premiere at the Academy next week.

It is probable that "The Merry Wives of Windsor" will be seen shortly at the Park Theatre with Thomas A. Wise, Isabel Irving and Constance Collier as co-stars. The play has fared well on tour and Silvio Hein, its manager, has been trying to find a metropolitan playhouse in which to present it.

KNOXVILLE, Tenn., Dec. 9.—Don P. Trent has assumed the management of the Bijou Theatre, succeeding Richard B. Tant.

Boston, Dec. 9.—The Grand Opera House will be used this winter for boxing and wrestling bouts, in charge of the Armory "A." A. and George Tuohy, the wrestling promoter.

SKINNER'S BAR SCENE IS HALTED

PROHIBITION LAW CAUSES CHANGE

LITCHFIELD, W. Va., Dec. 13.—When Otis Skinner appeared in Norfolk last week in Booth Tarkington's comedy, "Mister Antonio," he ran against a snag which he did not anticipate and he now knows something about the intricacies of the new prohibition laws which became effective in Virginia, November 1. Following the first performance, he was notified that unless he modified, or changed a scene in the play, he and the management of the theatre would be arrested on the charge of violating the prohibition statute.

The first scene depicts a typical American barroom in which a display of signs and labeled bottles give the interior the essential atmosphere. The atmosphere caused the police to take a hand, as the new laws forbid the display of all forms of liquor advertisement, signs and labels. It is a misdemeanor in Virginia and the authorities notified Mr. Skinner and the management that unless these atmospheric emblems came down the next performance would be stopped and arrested would be made.

Mr. Skinner argued in vain that the scene was merely painted and that only the bottles were realistic and were used, not to advertise the brands of whiskey and wine, but to add to the effectiveness and realism of the burlesque scene.

At the second performance the signs were covered and plain decanters and bottles were substituted for those previously used. The show was not interrupted.

MANTELL GIVES WINTER DINNER

ALBANY, N. Y., Dec. 9.—Robert B. Mantell, who is now filling an engagement at HARBANUS Bleicher Hall, gave a dinner Thursday at the Ton Eyck Hotel to William H. White, the author of dramatic criticism, and his son, Jefferson.

BARNUM BILLIERS HERE

George Clare, manager of the No. 3 car for the Barnum & Bailey show, is in town and is giving his crew for the billing of the attraction, which will open its engagement at Madison Square Garden the first part of April. He conferred with Gen. Agent Paul Harrel, who was in town yesterday and they have decided upon a plan of unusual heavy billing in the entering sections, as the show will not play Brooklyn this season. The reason given is that no suitable lot can be procured for the attraction.

GENTRY BROS. TO OPEN MARCH 8

MEMPHIS, Dec. 11.—The Gentry Bros. show, which has its winter quarters here, will commence their season here March 8. Messrs. Newman and Gentry, who recently purchased the outfit, will have a fourteen-car show and will operate through Mississippi, Georgia, Alabama and Florida.

SPENCER WITH UNCLE TOM

Gusnet J. Spencer has rejoined Palmer's Uncle Tom's Cabin Co., playing the part of Tom and managing the stage. The show is playing to good houses in Southern Canada.

BERNHARDT MAY PLAY BROOKLYN

Negotiations are now under way with Messrs. Oscar J. Morley, in conjunction with the Brooklyn Institute of Arts and Sciences, to have Sarah Bernhardt give three performances in repertoire at the Brooklyn Academy of Music during the holiday week.

ABORNS BEGIN TOUR

The Aborn Opera Co. concluded their engagement at the Park Theatre Saturday night with "El Trovatore" and will make a tour of twelve weeks, returning to New York for a spring season, beginning in April.

MRS. IVY ROOT DEAD

Mrs. Ivy Ashton Root, who wrote "A House of Cards," in which Mary Mansfield appeared, died on Thursday at her home in Pasadena, California. She was forty-five years old.

NELLIE REVELL TO GUIDE CENTURY

Greatest Woman Press Agent Leaves
Orpheum Circuit to Direct Publicity

Nellie Revell, who has been the special publicity representative of the Orpheum Circuit, in New York city, for the past two years, relinquished that position last Saturday to assume the post of director of publicity for Messrs. Dillingham and Ziegfeld at the Century Theatre on Monday.

Miss Revell is the foremost woman press agent in the theatrical business and was known to the host of travelling managers and agents as "Circuit" Nellie.

She will have as her assistant Arthur "Cane" Levy, a former newspaper man and press agent. Dorothy Richardson, whom Miss Revell succeeds, will probably be retained at the Century in another capacity. G. Horace Mortimer, who was Miss Revell's assistant at the Orpheum office, will have charge of that department.

TO GIVE 2 A. M. SHOW

To give newspaper workers and other night tellers a chance to see Ruth Chatterton in "Come Out of the Kitchen," Henry Miller has announced that there will be a special performance on Sunday morning, December 31, at 2 a. m.

FLORENCE HORST WANTS DIVORCE

ALBANY, N. Y., Dec. 9.—Florence Horst, formerly of the vaudeville team of Horst and Horst, has instituted legal proceedings to secure a divorce from her husband, Rudolph Horst, of this city.

"CALL OF WILD" TO TOUR

MANHATTAN, Wis., Dec. 12.—Christmas day "The Call of the Wild" was a road tour of the Middle West. The play is under the direction of F. E. Coulter and R. C. Stone. Calvin Rice will be featured.

WILL PRODUCE "THE WANDERER"

David Belasco, Morris Cost and William Elliott are to produce a dramatic piece of big dimension, "The Wanderer." Nance O'Neill, Florence Reed, Lottie Pickford, William Elliott and Charles Dalton have been chosen for the cast.

MANSFIELD JR. LURED AWAY BY STAGE

MOTHER CHECKS LAD'S DREAM

Richard Mansfield, Jr., son of the late Richard Mansfield, anxious to bring the family name into further theatrical prospect, unceremoniously took his leave from the Reberly tutoring school at Short Beach, Conn., last Thursday and came to New York to realize his ambitions. While browsing around the Washington Square bookshops, he heard of the little theatre of the Provincetown Players, located at 129 McDougall Street, and decided to proffer his services there.

George Cram Cook, manager and director of the Provincetowners, decided to give the lad a trial and assigned him to a part in a new production by Jean O'Neill entitled, "Frog." O'Neill offered to share his quarters with young Mansfield at 43 Washington Square South.

Meanwhile, young Mansfield was missed from school, whereupon the principal telephoned Mr. Mansfield, who was formerly Grace Cameron, and the mother hurried to New York.

Assisted by her friend, Sarah Green, a sculptor, she located the lad hastily engaged in rehearsals and somewhat upset his plans by demanding that he return home with her.

"I remonstrated with Mrs. Mansfield, but to no avail," said Cook to a *Clippers* reporter. "I told her that her son had considerable talent and that it would be best to allow him to follow his natural bent. However, she insists that young Mansfield must first receive a 'conventional education' after which she will consider whether or not he shall have a stage career. She informed me that this is the fifth time her son has run away to go upon the stage."

It was a good deal of argument on the part of Mrs. Mansfield to persuade her son to return with her, and it was only after an alluring offer of a trip to Panama in the near future that he decided to give up his dreams for the time being.

The young man is eighteen years old.

BORDER BAND IN VAUDE

The Band of the First Field Artillery of the New York National Guard has been enlisted by Abe J. Feinberg for vaudeville and commenced a tour of the Loew Circuit, beginning at the Bijou Theatre, Brooklyn, last Monday. The act is composed of twenty-eight musicians, directed by Bandmaster M. S. Argonaut. After completing their time on the Loew Circuit the act will play the Fox time and is then scheduled for a concert tour. The act is to receive \$1,000 a week for its vaudeville dates. The band recently returned from the border.

"COCONUT GROVE" DATE SET

Saturday evening, Dec. 30, will be the date of the opening of the "Coconut Grove" on the roof of the Dillingham-Ziegfeld Century Theatre. "Dance and Grow Thin" will be the name of the new midnight entertainment to be presented there after the performance of "The Century Girl" downstairs.

HOPKINS HONORS BERNHARDT

Mr. and Mrs. Charles Hopkins have invited Sarah Bernhardt to a performance of "Treasure Island" to be given for her and the members of her company at the Punch and Judy Theatre as their tribute to the world's greatest actress. Mrs. Bernhardt herself is to designate whatever time for the performance she may wish.

TREE APPEARS AS SVENGLALI

Sir Herbert Beerbohm Tree appeared yesterday at a special matinee for the benefit of the Red Cross as Svengali in a condensed version of "Trilby."

BUYS STAR THEATRE BACK

CHAMBERSBURG, Pa., Dec. 11.—Charles Webber, who sold his Star Theatre here two years ago, has re-purchased it and will manage it himself. It will be devoted to vaudeville and pictures.

FRIARS WILL GIVE NEW ONE-ACT PLAYS

Prominent Authors Write Four Playlets
to Be Given Next Sunday at the
First Winter Frolic

The Friars will give their first Winter Frolic next Sunday evening at the Monastery and for the occasion four playlets, especially written for the occasion, will be presented and acted by the Friars.

Friar Eugene Walker's pen offering will be "Friendship," which will be given with an exceptionally strong cast. This will be followed by "Some Warriors," a dramatic sketch written by Friar Samuel Shipman and Clara Alden.

Then will come "The Hit of the Season," an operetta, the book and lyrics of which are by Friar Maurice E. Marks and the music composed by Friar Louis A. Elrich. This will be presented with an all-star cast.

The last on the list will be "Turn to the Left," a satire on the Smith-Hazard success, "Turn the Right," by Friar Thomas J. Gray, who offers it with the purpose of showing how "bad a good play can look."

NEW THEATRE FOR WASHINGTON

WASHINGTON, D. C., Dec. 11.—Washington is to have a new theatre, which will be located at Thirteenth and F streets, N. W. The site, which includes six lots on Thirteenth, has been purchased in the interests of the Willard Estate, A. T. Babcock, Geo. M. Mann, and G. M. Casey. The theatre will be called the Willard and the Willard Theatre Co. will be the title of the owning corporation. The house will be ready for opening September 1, 1917.

LEAGUE FOR CLEAN PICTURES

ALBANY, N. Y., Dec. 11.—The Clean Picture and Play League of America, a membership corporation with its principal office in New York City, was granted a charter by the Secretary of State. Among its purposes is to form an alliance between the producers and exhibitors of motion pictures and plays and educational and civic societies for co-operative action against objectionable pictures and plays.

"MELTING POT" GIVEN REHEARSAL

A dramatic recital of "The Melting Pot" was given Friday at the Horace Mann Auditorium on the Columbia campus.

HARMONY MARKS CONVENTION OF FAIR MGRS. AT CHICAGO

Advertising Is Discussed and Plea Made for Centralized Publicity Bureau; Problems of Associations are Considered From New Angle

CHICAGO, Dec. 11.—The twenty-sixth annual convention of the American Association of Fairs and Expositions, which came to a close at the Auditorium Hotel, Saturday night, demonstrates that an earnest intention to promote efficiency guides the policies of the field behind this branch of the amusement field.

Out of fifty-five organizations belonging to the association, only twenty-four failed to send representatives when Thursday afternoon's session began—and many of these were present before Saturday night's banquet.

Experience of previous years had shown the management that the best method of accomplishing things lies in cutting the business portion of the session as far as possible, in order to permit exhaustive readings of papers tending to show just what problems confront the organization.

Therefore, the "routine" business of Thursday's meeting was quickly concluded. President W. R. Meiler, called the meeting to order about 1:30 and within less than an hour the appointment of committees on credentials, reading of last year's minutes, the president's brief but pointed address, and the business, including consideration of applications for membership, had been completed.

The surprise of the regular program—and in fact of the whole convention—came in the announcement that, in lieu of Prof. C. F. Curtis' speech on the subject of "Argument and Short Horn Show," Ray P. Speer would take the floor and discuss "State Fair Advertising."

Speer, whose speech originally had been intended for the big portion of Friday's meeting, read a very interesting communication which contained so many facts of vital import to those present that every word received the undivided attention of the assembly.

Speer made a masterful plea for a centralized publicity bureau, to provide for the advertising wants of all members. He made it apparent, however, that this bureau would not interfere with individual advertising appropriations intended for local newspapers, but merely meant to serve the needs of the members in drawing up lithographs, the stationery and the thousand-and-one things usually used to convey the fact that a fair is in existence, under the direction of this centralized bureau, that the "bicycle" poster would save money for each fair in the association.

He said it was difficult to estimate just how much each fair should spend upon publicity, because many under this single while some apparently spend too much. He pointed to the way the Minnesota fair spends ten per cent. of its total in publicity channels. Then he estimated that the bureau would cost each member about three per cent. of the appropriation made for publicity—and would get a fuller value for the other ninety-seven per cent.

He showed the way big corporations make savings on appropriations by working out this principle. He set forth the

idea that such a bureau would tend to dignify the status of fairs as a whole, and let the people know their real value as educational factors. He said such a bureau could supply trade-papers with material and also prepare advertising copy along with the publicity for the member shows. Speer is publisher for the Minnesota State Fair, Hamline, and his remarks carried great weight with the hearers.

The opening paper, "Auto Racing at Fairs," was read by O. R. Remy, secretary of the Wisconsin State Fair, Madison. He showed how Wisconsin promoters had lost financially on auto races, explaining that the weather had much to do with conditions, like the wind storm of the 1915 season. He pointed with pride to records made, including a mile in 47 seconds. He spoke scathingly of conditions surrounding racing in 1914 and 1915. He said professional racing was losing its "punch" and that one must be provided.

He championed fairs over auto racing. After detailing enormous cost of professional races, he pointed to a merger of ideas as the only way to supply the missing "punch." Remy displayed an expert's knowledge in every line of his reading.

B. M. Davison, secretary of the Illinois State Fair, Springfield, spoke on "New Entertainments and Attractions," introducing his comment by humorous quotations as to the "argument" of the speaker to talk on this subject. He said the public should be entertained by good vaudeville shows and thrilling acts, but declared each association must choose its own flavor of entertainment. He deplored the lack of attention to the educational interests of members and concluded with a rousing appeal for "child welfare."

Thomas Sax, Superintendent of Amusements, Wisconsin State Fair, had prepared a paper on "The Future of the Fair." He pointed for taking up much time with "Wisconsin." The points brought out in handling the subject "Free Amusements and Attractions," including the statements that agents must be chosen who could be relied upon, that performers must be curbed of their tendency to loaf, and that band music has universal appeal, were heartily approved of by the assembly, as the applause clearly indicated.

Other papers were read by E. L. Richardson, superintendent of the "Great Industrial Exposition, who spoke on "Pro-Rata Method of Awarding Premiums on Livestock"; A. E. Chamberlain, Service Commissioner of the Dakota Farmer, Aberdeen, S. D., who spoke "Improvement and Protection of Livestock Industry"; W. H. Knight, secretary of the American Trolley Association, whose paper was "Racing of Horses at County, District and State Fairs"; and Geo. H. Madden, Superintendent of Speed, Illinois State Fair, Mendota, who selected "Horse Racing" as his subject.

STEP LIVELY GIRLS SET FAST PACE AT THE COLUMBIA

A veritable Fashion Show is the costume equipment of the show put forward at the Columbia, New York, by Arthur Pearson this week. The opening set showed the corsetiere establishment, advertising a well-known make of that article.

Six girls served as models for display and the others posed as customers and salesgirls. The comedy—its of novel construction, being dispensed principally by Edna and Shamoon, whose lack of height contrasted sharply with his side partner, Harry T. Shannon, a long, lanky comedian with elastic limbs and a hoarse laugh that proved infectious to many in the audience. Mr. McAllister dropped out the stage after having been brought on by a dog hamper, and his costume changes included all styles of eccentric garments and headwear.

Shamoon appeared especially funny in the tighte used for the ragtime boxing bout in which the seconds were tightly costumed girls. Snug fits were the rule for the girls' clothing all through the show. The girls, dressed in the gaudy, gaudy, and her drunken song and dance was well liked. She also showed well in a white male suit and in the bathing suit.

John Edwards played an eccentric role in extremely odd costumes and her specialty on the standing rope, during which she talked and sang while hanging upside down and otherwise, was a feature.

Timothy had some special work and Mrs. White, the prima donna, displayed good form and voice, introducing the various fashion models in a gorgeous display at the finish of the first act.

Dotson, a colored dancer and singer, proved a good entertainer in song, dance and dialogue. The Comedy Quartet formed by McAllister, Dotson, Shannon and Knowles had many encores.

Dick Knowles played the straight and had an exchange of repartee with Mrs. White as a specialty. He dressed and acted well, also led several song numbers, and delivered short lectures on the peculiarities of certain of the girls in the "When Ladies Go to Heaven" number, a dance by McAllister and Shannon with two dummies on wheels was a big laugh, while Miss Edwards was doing an eccentric dance.

A second number used elaborate gold-braided costumes. Other comedy hits were the shell game, the scene with the decay dog, the measuring for corsets, the Hawaii bit, and business with the trunk.

A well-known chorus of girls included Mae Kramer, Isabel McLaughlin, Pinkie Cline, Ida Davis, Marjorie Merry, Beatrice Berry, Beatrice Herman, Laura Bruner, Marquita Harris, Grace McIntyre, Jewel Webster, John H. Burns, Sam Dunbar, Edna Earl, Billie Sheldon, Elizabeth Rogers, Bunny H. Wade, Louise Joyce, Olga Hansson, Gal Burns.

"To Arms" was a pleasing ensemble number, ending in a funny exit with champagne effect, which had to be repeated often.

Jack Muldoon is the manager; Hal Price, advance; George Marshall, musical director.

NEW ARRIVAL TO BRENNANS

Mr. and Mrs. B. F. Brennan announce the birth of a son, Dec. 8.

SPENCER WITH PALMER'S U. T. C. RANNOGRUHAN, Can. Dec. 9.—Garret T. Spencer is again with Palmer's "Uncle Tom's Cabin," doing Tom and managing the stage. The show will lay off for three weeks, closing Dec. 18. The roster of the company is as follows: Garret T. Spencer, Wm. Read, manager; Thos. Work, agent; James P. Stenson, Miss Clara Miller.

KEITH: TO BUILD IN SYRACUSE. SYRACUSE, N. Y., Dec. 11.—The Keith interests are to have a theatre in South Salina street, this city, on the site of the Dr. Didams homestead. The raising of the money for the project is being organized and is intended to have the house completed by next fall. The theatre will be one of the largest in New York State outside of New York City.

ENGLAND TO SEE "KISSES" "Kisses" will be produced abroad shortly after the New Year. A. Bruff having closed with S. Jay Kaufman for the English rights to his sketches.

"SOME SHOW" HOLDS RECORD

Barney Gerard's "Some Show," featuring Edmond Hayes, established a new record for receipts during its Columbia engagement in New York, last night. "Some Show" of the Day's" next best. The Americans hung up a new mark at Schenectady and the "Polles" did the same thing at Miner's Bronx, New York, last week; also "Some Show" at the Casino, Brooklyn. Mr. Gerard is enjoying himself at Lakewood, N. J.

BIG BUSINESS FOR A. R. C.

The receipts of the new play, the American Hustle Wheel for the first eight weeks of this season are reported on good authority to greatly exceed those for the corresponding 1915 weeks.

PLENTY OF COMEDY AND CLASSY DRESS IN "HELLO GIRLS"

Harry Stoppa, leader of the "Hello Girls," that is, well worth seeing. It has speed from beginning to the fall of the curtain, with plenty of comedy, pretty girls and classy costumes.

Harry Stoppa leads the list of fun-makers in his well known Hebrew character. It seems that Stoppa gets better each season. He sure did go big Monday afternoon. Making his entrance through a three sheet board in front of a theatre crowd, he started fun at once. His "dope" bit with "Red" Martin was put over nicely, and his parodies went big. He is a clever fellow.

Mona Raymond, as beautiful as ever, with an array of gowns that would be the envy of the stars of Broadway, was perfectly at home in the prima donna role. Miss Raymond's voice is in good form, and she filled the role perfectly.

Billy Carlton, a German comedian, who works opposite Stoppa, is a big help to the featured star. He puts his lines over nicely and never once steps from his character. His monologue was well received.

"Red" Martin is a good straight and dances nicely.

Others in the Nollis Nollis, Laura Houston and Lew Denny.

The show is well staged, and the numbers effectively arranged.

The sixteen chorus girls would be a credit to any show.

VAUDEVILLE

STANDEE LAW IS ENFORCED BY FIRE DEPT.

INSPECTORS WATCH SITUATION

Numerous complaints have been made during the past few weeks by citizens to the Fire and License Department regarding standees in the vaudeville and motion picture theatres. Commissioner of Licenses Bell, with the co-operation of Fire Commissioner Robert H. Adamson, issued orders to the heads of their departments to be especially on the lookout last Saturday and Sunday for violators of the city ordinance in the various theatres.

However, theatre managers about the city heard of this order and when the inspectors from the departments arrived at the theatres they found that the law in this regard was being strictly observed and that people were compelled to wait the dismissal of part of the audience before being permitted to enter, or accept a refund of their money.

As a result of this thousands of dollars were lost to the theatre proprietors in having to turn away the patrons who could not secure seats. A number of vaudeville houses in the Fourteenth street section, which are not allowed to have any standees under the law, were compelled to turn back as much as \$100 each during the day.

Joseph J. Murphy, head of the Bureau of Fire Prevention, who has charge of the civilian inspectors of the department, acting under orders from Acting Fire Commissioner Clarence H. T'W, visited more than two hundred theatres in Manhattan and the Bronx Sunday and found very few violators of the law.

According to officials connected with the License Bureau, it seems that the theatre and motion picture owners do not realize the power of the License Commissioner in regard to regulating violations. Many of them of late have been violating the standee law after time, receiving in turn a summons from the corporation commission charging them with a violation of the law in this respect and paid a \$10 fine.

However, after receiving so many complaints in this regard, Commissioner of Licenses Bell has issued an ultimatum to the effect that if the managers persisted in violating the city ordinance in this respect that they would find their licenses suddenly revoked.

DOTTIE KING IN NEW ACT

Dotie King and Charles Grose are rehearsing a new act, which will open next week at the Palace. Billie Sharp, Alexander D'Arcy is arranging the music.

HART PREPARING SPECTACLE

Joseph Hart is preparing an elaborate spectacular act for vaudeville, in which Ruth Thomas, the society dancer, will head a cast of twenty people. The act is to cost about \$12,000.

COLONIAL

Every act on the bill here Monday night went over for a hit. From the opening to the finish it was nothing but applause.

The Novelles, a man and woman presenting "An Artist's Studio," showing feats of strength on the rings and traps, opened. They were a solid hit.

Libonatti, in number two slot, was allowed to take as many bows as the audience would give him and finished to about eight. Xylophone playing in a classy as well as rags form is his specialty and what he doesn't know about the instrument isn't worth knowing.

Tom Smith and Ralph Austin, with bundles of "hookum," found number three spot just to their liking, walking away with four bows. The boys dance in an eccentric manner, also doing a little clowning. A young woman fills in with a song or two.

Isabel D'Armond and Bobby O'Neil again showed "The Demi Tasse Revue," consisting of dancing, singing and much comedy. Both work hard and went over nicely.

Robert T. Haines and Company offered the successful one-act playlet called, "Enter-A Stranger," and met with the same success as on his initial appearance. The skit is interesting from start to finish and has the required punch to send it over.

Ray Dooley and J. Gordon Dooley started the second half off in a lively manner with songs, falls and comedy dancing. The pair were a great success in a night, while Gordon does flip flops all over the stage. They were big favorites.

Harry Carroll, playing his own compositions, and Anna Whelan singing them, almost walked away with the show. They were forced to give several encores numbers and then had to bow their way off. Harry also introduced a new song that bears all the earmarks of a big success.

The Avon Comedy Four presented for the first time here their new scream called "A Hungarian Rhapsody." It far surpasses all their previous efforts, containing a laugh every second. Kaufman sang several songs, assisted by the other three. The selection was good, as they had to repeat several times. For an encore they called for songs and sang the choruses. They too had to bow off.

The Rath Bros., showing one of the most remarkable acts of athletic feats, closed, and held them seated until the conclusion of their worthy performance. Pathe Weekly sent them home in good humor.

LIND SWITCHES BOOKINGS

Homer Lind has postponed W. V. M. A. bookings and opened at the Levee Circuit this week in Toronto, Canada. He will take up his association route again late in April.

GRETA VON BERGEN ON U. B. O.

Greta Von Bergen, known as the "Physical Culture Girl," who has been playing in the Middle West the last two years, is now booked over the U. B. O.

JEFFERSON

There was a bill of well selected acts for the first half of the week, which ran a little long on account of the Charlie Chaplin picture, "The Skating Rink."

Prevell, the shadowgraphist, won much applause for his work, his representations of Theodore Wilson, ex-President Roosevelt and William Jennings Bryan being particularly clever.

Hall's Six Entertainers, three men and three women, presented an exceptionally good musical act, playing on saxophones, cornets, trombones and violins. Two of the men are in blackface and two of the women sing. The act somewhat resembles a minstrel first part as to its arrangement. They are good musicians, the triple-tonguing on the cornet of one of the women being especially clever work. The act scored a hit.

Miserva Courtney and Company presented a sketch with western atmosphere. (See new acts.)

Cunningham and Marion, talking comedians and acrobats, met with their usual favor.

The Sherlock Sisters were so well liked in their songs and dances that they were forced to respond with an encore.

The Four Chicks made a hit with singing and dancing. (See new acts.)

L. Wolfe Gilbert sang a number of his own songs, a favorite.

The Equilla Brothers, with their well-liked act, rounded out the bill.

FAY TEMPLETON TO COME HERE

WINNERS, Man, Dec. 9.—Fay Templeton is to see the Orpheum tour here, going to New York, where she will open at the Palace, Dec. 18. She may return later to the Orpheum time.

DEAN JOINS BURLESQUE REVUE

Al Dean, formerly of the vaudeville act of Winkles and Dean, has joined the "Burlesque Revue," taking the part of Jack Dumbur, who closes with the show at Paterson this week.

NEW ACT FOR ZOBEDIE

Fred Zobedie, after a long retirement, has put on a new acrobatic act of four men, including himself and a youngster, which is headlining the bills on the W. V. M. A. Times.

REVUE ACT FOR POLI

Fraser, Buncie and Harding closed a long run at the Ritz, under the Ambassadors, last night. The act will open on the Poli Circuit, starting at Waterbury this week. Harding replaces Lester Moran, who has retired from stage work for the time being.

OLD PERFORMERS JOIN HANDS

Barney Fagen, fifty-seven years old, and Frank McNish, sixty-three, will soon appear together in a new vaudeville novelty.

LILLIAN MURTHA HAS NEW ACT

Lillian Murtha will soon appear in a new vaudeville monologue written by Charles Horwitz.

PATSY'S PATTER

Since Rae Kleener Ball started featuring her wonderful hair along with her violin—her big braid being in reality a trade-mark now—numerous women of vaudeville have adopted the fashion. The Ponsello Sisters take great care to push their braids well forward for fear they will not be noticed and last week one of the girls in the new act, Dale and Weber, violinists and singers, featured two long braids. Speaking of "woman's greatest glory," the young girl in the "Five of Clubs," at the Palace last week, was there with the "glory" and a mighty pretty face and figure thrown in for good measure.

There is a decided difference between acrobats and athletes. Whenever you see the Rath Brothers billed as acrobats, you can be sure the press man never saw the act or has a poor understanding of the English language. If the country were not flooded with mediocre dumb acts, just at present—working for ridiculously low salaries, these boys would be receiving their just recognition—and be featured on all big time bills.

Having been so successful in launching the playlet "Klaxon" in vaudeville, D. Jay Kaufman, the author, thinks that he can reverse the idea and thus create another smash. In "Klaxon" modern young man, played by William Garton, makes four women kiss him without asking for even one. In the new sketch that he is writing Mr. Kaufman will have four males and one of the deadlier species.

Won't somebody write a sketch or monologue around clever Laura Ott? Here's an actress who can sing, dance, fence, is a musician, can play the part of a society lady, tough girl or vampire woman. She has many other specialties, among them, I have heard, but this is only a rumor, she can cook.

Marion Vade, the little Los Angeles ballerina, who has been in the Presbyterian Hospital, Pittsburgh, in a serious condition from peritonitis, is reported out of danger, much to the relief of her many friends. Her last appearance here was with Ota Orsi, the renowned Spanish corset violinist, in a dual vaudeville offering.

I've been pulling for "Don" for some time. He and Officer Vokes made a decided impression at the Fifth Avenue Theatre last week, and I hope he is set for big time. "Don" is some dog!

Zola Talma, who resigned from "Trashery" at the H. O. H. last week, is a remarkably clever actress. Here's a tip for some producer, who wants ability—not just a name.

Victor Foster and Adele Ferguson are breaking in a most attractive singing, talking and dancing act. "Somewhere in Jan. Auditorium on the Columbia campus.

THEATRE

ORPHEUM

The show runs smoothly and on the whole provides pleasing entertainment to the lighter sort. "Overtones," a curiously constructed playlet, lent a real touch of literary class to the program, although the offering with the Washington Square atmosphere did not exactly appeal to the entire house, a portion of the gallery voting their disapproval in rather plain terms.

The author of "Overtones" should feel flattered that her innumeral little sketch was not appreciated by the element which endeavored to break it up Monday afternoon.

"The Girlies' Gambol" is a pretensions act and the review type. Staged by Ned Wayburn it bears all the familiar earmarks of the musical comedy producer's experienced hand. The costumes are attractive and the numbers quite jingly, but the act runs too long as it stands. Felix Adler does well enough with the occasional comedy hits furnished him by the author but seemed to lose something through sticking too closely to the lines. He is a natural comedian and should be allowed more freedom with his own impromptu material.

Margaret Irving is the principal girl. She presents a fair stage appearance, but needs considerably more experience. It takes more than the ability to wear "clothes" to stand out in act of this sort. In contrast to the elaborate staging of the "Gambol," Clark and Yerdell, a couple of Italian musicians, walked out on the stage dressed in old clothes of the hand-me-down order and by sheer personality and acting ability registered an unqualified hit.

Blossom Reiser was one of the first to sing the currently popular style of rag song. She handles a "rag" in unapproachable fashion in her present act, and if anything is a better entertainer in every way than she was when she made all New York sit up and take notice in a New York stage show now forgotten, but, less than thirty Miles Reiser's clever work really started the rag and tang thing in the East. A banjo player and a singer pianist, assisting Blossom, made individual hits, the banjoist scoring particularly strong.

Harry Bessford and company in "Twenty-Three Hours" were the next act, or, rather, alternately. The playlet is very well written and competently acted. Milo received a big reception, and while the arrival of the stage carpet is now familiar to most metropolitan vaudeville patrons, the tramp leader still notches up the fact of the audience being "on." His singing, always a big asset, went as well as his whistling and imitations.

Warren and Conley, a man and woman comedy team, are on second. This is naturally a hard spot for an act that depends in any way on dialogue. The Orpheumites liked the turn and were quite outspoken in saying so.

The Three Bobs, a very novel juggling turn, opened and closed the show with the small crowd in the time. That act received a good hand at the finish testified to their efforts to get away from the conventional juggling routine which vaudeville has known for so many years. Those who came in later missed a good performance.

SHOW REVIEWS

(Continued on page 18)

PALACE THEATRE

If anyone had a complaint to make of the show at this real Pleasure Palace they were not to be found Monday.

Ambar's Arabs, sons of the desert, performed the wonderful feats characteristic of their tribe.

Willis Holt Wakefield, that charming entertainer, opens with a little song about demure Miss Moffit wanting to be taught by the spider how to kiss, because he came from the city. An appealing little number about the dried drums has a serious thought of the European struggle in it. Another song sounds like a sure enough invitation to visit her down in Virginia, particularly as it is pretty generally known she has a fine big home there.

Rolfe and Maddock's melodious melaenge, "Rubeville," is a novel offering. Felix Rusk as the proprietor of a country grocery store has the comedy end and gets all the laughs and Jerry Deane makes a good straight man. The brass band makes the hit of the act—the entire company sharing in the honors.

Haruko Onuki, the Japanese prima donna, is reviewed under new acts.

Willie Ruck and Frances White, in their third consecutive week, have played a different spot each week—always doing their best—always making a hit—"Spots" don't count with them.

Little McKay, creator of the famous "Little Nemo" pictures, and his trained dinosaurs, "Gertie," opened after the intermission. Gertie was as big a laughing hit as ever—and Mr. McKay has acquired the self-assurance of a real actor. How a press agent or even a printer could make a mistake in the spelling of McKay's name is a mystery. The hills outside and programs had him McKay.

Edna Goodrich is reviewed in new acts. Rufus Hansen, the chatterbox, starts things by discovering he has made the cornetist smile, and asks the audience to hear him out that cornetists are very serious men. A child speaks out loud in the house and right away he acknowledges his love for children—says children are like Ford's—everything happens the second year. In a story he mentions that he has not appeared at the Palace in one-half year. It is safe to say the way he had the audience convulsed with laughter, it will not be that long before he appears there again.

The second week of L. C. Curry's beautiful spectacular act, "Creation," seemed to interest even the regulars as much as it did the first week.

REHEARSE NEW MUSICAL PLAY

Henry P. Nelson and Louis Pinson, who are back of the Regal Producing Corp., have started rehearsals for "The Girl Who Sings," a musical piece with thirty-five people, which will open in Scranton, Christmas Day and play over the Shubert time. Nelson will manage the show and J. W. Frankel will take care of the advance work.

AMERICAN ROOF

"Not" comes predominate at the Levee house for the first half, no less than three acts essaying this much-done style of comedy on the fair vaudeville bill gotten together. The show runs rather slow up to the turn closing the intermission, "The Boaringly Shoddy Girls," whose right and left diverting offering is one of the best hat musical sketches shown around this season. The bill picks up again in the second half, but all in all, the entire performance averages up as "only fair" entertainment.

Cornella and Adele open with a nicely arranged routine of songs and dances, wisely sticking to the latter, which they do well. Adele is a cute blonde person with the proper amount of "pep" while her partner puts over some acceptable Russian stepping. They did well in the initial spot.

Using a drop of the much-used "board walk at Atlantic City," Bronte and Alm well confine their efforts almost entirely to singing. Both have more than pleasing voices and their choice of numbers is excellent. The small talk used is bright for the best part, and well handled. Miss Bronte would do well not to hop around so much, it detracting slightly from her appearance. The act is pleasantly presented, going over nicely in an early spot. Holding down a rather peculiar position for a juggling turn, number three, The Cromwells did well, the brunt of the turn falling on the girl, who juggles a variety of articles in businesslike and expert fashion. The boy used as her assistant might let his hair grow so it could be parted, the present style affected giving him a most bizarre appearance. Miss Cromwell's closing feat, juggling four heavy household utensils with ease, rounded the act off nicely, bringing a few extra bows.

Basing all their talk on the Garden of Eden, in the characters of Adam and Eve up to date, Sophie and Harvey Everett, use a rather novel opening and finish for the turn. The comedy of the orchestra pit when the act opens, the talk used being natural and bright. They get several laughs out of "gags" all constructed around the former "Paradise," and the baby carriage finish disclosing a smiling colored boy seated within sent the pair off to a fair-sized hit.

SHOW RECORDS BRING \$445

George D. Smith has purchased at the Anderson Galleries for \$445 Joseph N. Ingle's "Records" of the New York Stage from 1750 to 1850. The work had been extended to ten volumes by the addition of nearly two thousand autograph letters, playbills, portraits and scenes from plays. This was the highest price received for any lot of the library of the late Joseph N. Ingle. These same volumes brought \$1,000 at the sale of Augustus Daly's books in the early eighties, since which more than 200 letters and about 250 playbills have been removed.

ALHAMBRA

The Alhambra Theatre has a splendid program this week. The bill is well balanced, well arranged and well assorted. Capacity houses seem to be the usual thing at this theatre, and Monday night was no exception. Not only was the house filled to the doors, but the audience was so appreciative that it almost makes the performer to do his best.

The La Vars, who will earn their title of "The Dancing Whirlwinds," opened the bill after an interesting Pathe News Pictorial. These dancers proved more than ordinary operators. In fact, they succeeded in stopping the show. The spot number, their cakewalk, Mexican, whirlwind and Hawaiian dances all pleased. The team is one of the best of its kind.

Flavius followed. She is a girl accordianist and claims to be the originator of the white accordion. On the whole, she proved very pleasing and made her act accordian serve both opera and rag with equal success.

Moran and Weiser, following her, held a peculiar spot for a comedy boomerang hat-throwing act but got away with their work in great shape. Their hat-throwing was both accurate and skillful. The comedy member of the team extracted laughs at will and did much toward the success of this act.

Ben Ryan and Harriette Lee in their comedy play, "You've Spoiled It," more than shared honors with the headliner. Upon their entrance, they were accorded a warm reception and then proceeded to deserve it. Their lines are good and the pair make the most out of them. Harriette Lee has no peer as a vaudeville comedienne of her type, while Ben Ryan seems to be just the right kind of a partner for her. This pair would go over in any spot.

A one-act comedy entitled, "The Night Boat," proved very entertaining. Reviewed next.

Charles Cartmell and Lanna Harris, in a singing and dancing act, followed the intermission. Reviewed under New Acts. Every line was a laugh in "Johnny's New Car," featuring Harry Langdon. The importance of putting "pep" into an act, and his turn was full of it. His whimsical humor would win any audience. Rose and James Langdon gave him good support, although the girl could enter a little more into the spirit of the act.

Headlining such an excellent bill is no easy matter. The task fell to Cecil Cunningham. However, she acquitted herself wonderfully well with her exsusive song repertoire. In fact, she found it necessary to make a little speech to the audience before they would allow her to leave the stage.

The closing spot fell to the "Five of Clubs" in "A Pierrot's Dream." Their novel opening had an audience that had not been remained for anything except an original offering, closing such a long and excellent bill. However, their artistic set attracted, while their clever handling of the clubs won admiration, that was well deserved and earned.

RAVENSHEAD

PROCTOR'S 5th AVENUE

Manor Quaid has provided the most evenly balanced vaudeville bill shown at the Fifth Avenue for a long while. The performance runs without a hitch, and the grade of entertainment furnished can be properly called "class" from beginning of and.

After a Keystone comedy, the old and standard turn of Marinetti and Sylvester gave the regular show a wonderful start. The comic's falls and tumbling are as good as ever and the straight's acrobatics in a class all alone. A real vaudeville offering.

In number two spot, Van Bergen and Goster have a piano and singing turn which needs the injection of a little snap. The singer possesses a wonderfully trained and melodious baritone voice. His enunciation is perfect and the boys' double numbers are excellently handled. They scored decisively in an early position, but the act can be made a whole lot faster.

The well constructed comedy sketch serves as a medium for Robert E. O'Connor's talky traveling salesman characterization, assisted by a company of two, both capable performers. The turn moves at a good gait and was well liked by the Proctor regulars.

Using all the holom imaginable, from a "nut" melody to burlesque melodrama, Madison and Winchester, two men, highly entertained fifteen minutes, due to their manner of presentation. The moving picture bit is original and the boys' dancing crack. They landed solid. Chaplin in his latest, "The Rink," was a veritable scream.

Following a song by Miss Burke, Misses Young and Brown appeared. (Under New Act Department.)

Paul E. Burns and Cecelia Wright and company have a bright musical comedy turn, with just the proper touch of melody and comedy. Gene Greene and company were as usual, sharp. Greene stands alone in his style of work. James Evans and Sister have a real novelty in their foot juggling, making a good closing act to a good show.

CITY

The three Wilsons, two men and one woman, were well liked in their Roman ring act.

Bernie and Baker, one with a violin, the other with an accordion, won much favor. They are good performers on the instruments and their playing of numbers selected by the audience made a decided hit.

The Three Creighton Sisters, with their songs and dances, won well-deserved recognition.

The Cathedral Quintette, presenting an act with a sketch as a setting, scored heavily. (See new acts.)

Jones and Foster, in their singing and talking act, were prime favorites.

Joie Flynn's Minstrels, an elaborate act requiring the services of nine women, two in black face, won well-earned success.

Lottie Williams and company presented a sketch dealing with the "Upper Ten" and the "Lower Five" of society. (See new acts.)

ROYAL

Jack Wilson, headliner, earns his place as such at the Royal this week. Assisted by Frank Hurst and Lillian Boardman, he topped the show. Frank Hurst's song number was a feature of this act, and it was necessary for Hurst to repeat his encore before the act could continue.

The bill opened with Hooper and Marbury, a dancing pair, reviewed under New Act.

Minnie Allen was not accorded the hand she deserved. Her act of magic, singing and burlesque was both original and well done. At Monday's matinee, the orchestra killed her last number, almost depriving her of the chance to render her clever "Vamping" encore.

Margaret Craig and her Associate Players have a very poor vehicle in "I. O. U." and act accordingly. A prodigal girl returning to her New England home at the eleventh hour to pay off the mortgage to a pound-of-flesh rule villain furnishes the theme of the plot.

Gallagher and Martin do a clever song and dance turn in one. Gallagher is particularly clever and puts fun in the most commonplace situations to good effect. Meghan's Canine chose the bill and held the audiences as few dancers do.

WILLIAM HARRIS LEFT \$671,500

William Harris, Jr., is the chief beneficiary under the will of the late William Harris, whose estate has been valued at \$671,500.

OLD FARGE TO BE SEEN

On the hill of the Portmanteau this week is "Gammer Gurton's Needle," the oldest farce in the English language.

OPERA SINGER ARRESTED

Richard Simpson, an opera singer, was arrested last week charged with theft by his landlady of jewelry, silverware and bric-a-brac.

"HANS AND FRITZ" TO OPEN

FREEMAN, N. Y., Dec. 12.—A "Hans and Fritz" company will open here Dec. 18. The play is a cartoon comedy by Frank Kennedy, founded on R. Dicks' cartoons in the New York World.

DALLAS WELFORD IN SANITARIUM

WASHINGTON, Dec. 9.—Dallas Welford, who has been appearing for two seasons in the role of the butler with Julia Eltinge in "Cousin Lucy," was taken suddenly ill and has been removed to a sanitarium. Stanley Harrison has succeeded him in the role.

IRENE DOWNEY IN CHILD PART

Irene Downey is playing the child part in "How Hearts Are Broken" company on the International Circuit, under the management of Laffer and Bratton.

FRENCH TRAGEDIAN AT GARRICK

Henry Vabul, a young tragedian from the Comedie Francaise, made his debut here Monday night with Gilda Darby in "L'Aventurier" at the Garrick Theatre.

NEW ACTS

LAMB AND MORTON

Theatre—Proctor's Fifty-eighth Street.
Style—Balancing feats.
Time—Eleven minutes.
Setting—Fall stage.

In their endeavor to get entirely away from the usual manner of presentation in the type of act offered, Morton and Lamb have evidently spent a considerable sum of money and taken much pains to achieve the novel. In addition to the special set and drop used, the turn has plenty of individual merit and does not need the special staff carried, although it enhances the value of the offering.

Opening in full stage, with a very pretty and excellently constructed woodland set, the pair, man and woman, enter as though bent on nicknocking. After a few minutes of talk, all done in rhyme, they get down to feats of balancing and strength, the real business of the turn. The man displays extraordinary ability, handling his partner deftly and easily in an excellent routine of tricks. A running fire of conversation is maintained between the two, making the offering appear far easier to do than it really is.

After they change from summer dress to white tights and blouses, the drop in three is lowered, before which the man, on a revolving pedestal, does some astonishing balancing work. For a close he holds the woman on his arm, while she turns the base of the pedestal by sheer strength of his body. The act, in its line, can hold its own with any of them.

HARUKO ONUKI

Theatre—Palace.
Style—Japanese prima donna.
Time—Forty-seven minutes.
Setting—in one—Special drop.

Haruko Onuki, who appeared at the Hippodrome early in the season, was a big favorite right from the start. She made her appearance from the center of an elaborate gold and silk embroidered drop, in a white kimono, gaily lined with red, and saash of bright green.

The bright colors seemed to help somehow in the good impression her voice and personality evidently made. Four English songs, well enunciated and sung in a sweet soprano voice, together with quaint little mannerisms, made the audience fairly love her.

She will not only prove a good feature for billing, but will repeat well, as she possesses that quality that makes people want to see her again.

WALTER DAMROSCH ILL

BALTIMORE, Md., Dec. 7.—Walter Damrosch, conductor of the Symphony Society of New York, was taken ill during the concert at the Lyric last night and was forced to leave the conductor's platform on account of dizziness.

"THE NIGHT BOAT"

Theatre—Alhambra.
Style—Playlet.
Time—Twenty-seven minutes.
Setting—Special.

"The Night Boat" is a diverting farceful playlet, dealing with the flirtations of a grass widow, during her visit, to New York. There she has met and won the hearts of Jones, Smith and Brown—posing as a real widow.

When she is ready to return to Albany, each of the three admirers goes down to the pier to see her off. (First scene is the pier in one.) Each gives her a present to remember him by.

When she boards the boat (second scene is the exterior of the boat in two) each admirer surreptitiously follows her on to the boat to learn that she is not a widow but that her husband is the steamboat captain. The three realize how they have been fooled and proceed to comfort each other as the captain and his wife kiss and retire for the night. The farce is fairly well acted.

FLOBBIE MILLERSHIP

Theatre—Alhambra.
Time—Fourteen minutes.
Style—Singing.
Setting—One. House.

Flobbie Millership is a dainty little girl with heaps of personality, a pleasing voice and a remarkably clear enunciation. She possesses all the qualities that go to make a good singer.

At the Alhambra she has been given a rather hard spot, but makes the best of it; and Monday night's audience liked her.

Flobbie Millership's dancing was as good as her singing. She has a way of dancing all her own, done in an infinitely cute style.

MINERVA COURTNEY & CO.

Theatre—Jefferson.
Style—Sketch.
Time—Seventeen minutes.
Setting—Special in three.

Minerva Courtney and Company, three men and a woman, present a rather cleverly written sketch with Western atmosphere. The story is about an Eastern girl who is left \$7,000 on the proviso that she marries a certain man on or before the day she is twenty-five. Posing as a travelling saleswoman she arrives at a tavern in Arizona on her twenty-fifth birthday anniversary.

The man and woman meet without recognizing each other and fall in love, and when she discovers he is the man she is after a quick wedding is arranged.

The players have little difficulty in portraying their roles. The sketch is the Indian is absolutely guaranteed the story.

VAUDEVILLE

EDNA GOODRICH

Theatre—Peleco.

Style—Novelty playlet.

Time—Sixteen minutes.

Setting—Show room in smart shop.

The scene is laid in the show room of Peleco's, an exclusive dressmaking establishment. Monsieur Paris is congratulating himself on the accumulation of a beautiful new mannikin who already has attracted much attention. He tells Miss Judic, his trusted head lady, that his most important customer wants the girl to dine with him at the Ritz. The mannikin (Miss Goodrich) appears in a new Patte creation, "Look Twice," but as Miss Patte's reply remarks, it is not necessary—you can see enough in one look.

The gown is very décolleté, and quite short enough to show that Miss Goodrich has taken on no extra avoirdupois. The new mannikin only speaks French, at least until she hears of the rendezvous planned for her, then she breaks forth in very good English and refuses mannikins at the Ritz. She is asked to put on another gown, a white with rose chiffon overdress, trimmed with white fox. There is small wonder that the dressmaker is in love with his own handiwork. While Miss Patte is away from the room, she calls a newspaper office on the 'phone and tells them she has a story and will send it down in half an hour. A customer who is about to order a dressmaker arrives.

They must see some gowns on a prettiest mannikin, etc. The prospective bridegroom arrives just as the mannikin appears in a beautiful wedding gown. When she sees the man she faints and breaks up the party. She is left alone with the man and accuses him of being false to her, while he is disgraced to find her working as a mannikin.

The supposed bride-to-be and mother returns and says "It's all right; we have the story and have sent it in to the paper." Whereupon the new mannikin discovers they are all rival newspaper reporters. She tells them she is sorry, but her story of the Patte establishment will be in the evening paper.

The finish seems a bit weak, not having quite big enough punch for such a good act. The gowns are everything the press agent said they would be, and some are wonderful—crimson coat and a black velvet one worn at finish—by even Lucille's trade mark.

Throughout is very good, selected and charming.

See Judic as Patte in the type he

NEW ACTS

(Continued on Page 10)

MISSES YOUNG AND BROWN

Theatre—Proctor's Fifth Avenue.

Style—Songs and dances.

Time—Thirteen minutes.

Setting—In one.

The niftiest, most wonderfully and originally gowning pair of girls seen this season on the present time can be rightly tabbed in the dainty and dapper persons of Misses Young and Brown. To look at them alone is a treat for the average vaudeville audience, and they back appearance up with a well arranged offering of songs and dances.

They open, gowning in frocks of black and white, which can be called nothing short of creations, put on a corking number, with just enough dancing to round it off. Following a double song, handled in great shape, one of the girls changes to a startling Paris costume, of the type affected by Bohemian artists. She does a short number, finishing with an excellent hand shoe dance. Her stepping is not like that of the average woman wearing a dance of this character, but is clean cut and fast.

Her partner does an eccentric dance, much on the order of Charlotte Greenwood's work, with a difficult and well executed routine of kicking. The gown in this number is most attractive. Both of the girls are top notch stappers. For a close they put over a neat double dance, the other girl changing in accord with her partner's dressing.

The whole act moves with a snap. The offering is suited for any company, any time, any place.

CATHEDRAL QUINTETTE

Theatre—City.

Style—Singing act.

Time—Eighteen minutes.

Setting—Special set.

The sketch offered by the Cathedral Quintette is used as a vehicle to introduce four singers with excellent voices. It tells the story of the church quartette assembled in the organ room for rehearsal for a church entertainment.

The old organist has become addicted to drink and the deacons have decided to replace him. In his own behalf the old man tells one of the deacons that he and the deacon's father had made him organist. They loved the same woman (the deacon's mother) and that when the organist learned she loved his friend, he went to the war as substitute for the man who had won the woman he loved.

The deacon then decides the old man shall stay.

There are several songs and one quartet number, all of which were highly rousing. It is rarely that four acts of such excellent quality are put together on the vaudeville stage. The act met with well deserved success.

LOTTIE WILLIAMS & CO.

Theatre—City.

Style—Dramatic sketch.

Time—Seventeen minutes.

Setting—House scene in three.

Lottie Williams has the support of three players, two men and a woman, in a sketch that deals with the upper and lower strata of society. The scene represents a cheap restaurant located in the lower east-side of New York.

The story revolves around incidents in the life of a waitress in this restaurant. She is uneducated and is loved by a man of her own caste, who is a plumber. She has become acquainted with an artist for whom she poses. When the plumber proposes to her she refuses him. He tries to kiss her by force and the artist appears. The man scuffle, and the plumber is knocked down.

The artist offers the waitress a position better than the one she has and she thinks he is asking her to marry him. The rude awakening from her dream brings her to her senses. At this moment a young lady, the intended wife of the artist, appears. In her the waitress discovers, by a scar on her wrist, her younger sister, the girls having been separated in early childhood, the waitress being sent to a foundling asylum and the other being adopted by a wealthy family.

The young lady fails to persuade the waitress to become a lady's maid and departs, after kissing her and not learning their relationship. As the curtain falls the waitress remarks, "the plumbing business isn't so bad, after all!"

Good acting was done by the players and the sketch has considerable merit.

CARTMELL AND HARRIS

Theatre—Alhambra.

Style—Song and dance.

Time—Sixteen minutes.

Setting—Special.

Laura Harris and Charles Cartmell appear in a singing and dancing sketch, entitled, "Golfing With Omgil." The act starts at the beginning but picks up as it goes along. The scene represents the exterior of a club house at the golf links and most of the song and dance is centered about the game of golf, although the allusions to the game are not too technical for one ignorant of golf. Playing golf to ragtime is particularly clever.

Concluding their act, the pair appear in a mouse stunt (singing and dancing) which is rather clever, Laura Harris taking off a boy in great fashion.

The man who takes the part of the waiter at the golf links is not mentioned on the program but works hard and successfully enough to deserve mention.

As a whole, the act is diverting and goes over well.

MIMIC WORLD OF 1916

Theatre—Seventh Avenue.

Style—Review.

Time—Fifty-five minutes.

Setting—Special.

"The Mimic World of 1916" is a big undertaking, with a chorus of eighteen girls supporting a long list of principals. Felix, of Felix and Cairn, is featured.

There are sixteen musical numbers that have sufficient snap to keep the act from dragging.

Frank Manning, impersonating Oscar Hammerstein, was very good. He fights with Felix, the Deceit boy, and in a fit of rage, decides to fire his whole act and put on a show by himself. This gives an excuse for the revue (which Hammerstein is supposed to put on impromptu), and consists of "Impressions" of different Broadway celebrities. The impressions are rather far-fetched at times, but tuneful melodies, pretty girls and hard-working principals more than save the situation.

There deserves the feature spot. All his work is well done, and his audience is one of the cleverest of its kind. Some of his jokes, though, are very old and deserve no place in the act.

The chorus is well trained, but their places should be changed so as to avoid a ragged impression—that is, they should stand according to size.

The act is as good as any of its kind on 'Levee time, and should prove a winner.

EVA WESCOTT & CO.

Theatre—Jefferson.

Style—Dramatic sketch.

Time—Fifteen minutes.

Setting—Based scene in three. House scenery.

Eva Wescott has a rather unusual sketch which revolves itself into a monologue, as her one assistant, a man, does not speak a word.

The story is of a frivolous extravagant wife who quarrelled with her husband in the morning because of her extravagance. She returns after a day's shopping to find her husband sitting at his desk, with his back to the audience.

She brings up a rapid line of talk, but fails to get a word from him. A messenger brings in three boxes and she goes off stage, talking all the while. She returns in a change of costume, her messenger costume, which she brought by the messenger, but still fails to get her husband to talk.

She then slips a kimono-like affair on and goes over to her husband. She reads from the paper spread before her that her husband's bank has failed. She shakes her husband and finally lifts him back in the chair only to find he is dead.

Miss Wescott proved herself to be an actress of ability and clearly deserves the transition from frivolity to contrition and at the finish when she discovers the corpse she gives evidence of dramatic fire and with a scream falls to the stage.

The act is well provided, well worked out and admirably presented.

CLIPPER

THE CLIPPING PUBLICATION OF AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan, President and Secretary
John P. McVey, TreasurerFrederick C. Miller, Editor
164 Broadway, New YorkTelephone Bryant 61-2113
ORLAND W. VAUGHAN, EDITOR
PAUL C. SWINART, Managing Editor

NEW YORK, DECEMBER 13, 1916

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
This CLIPPER is published every WEDNESDAY.
Furnish Case on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION.

Chicago Room 210, 15 S. Dearborn St.
Canton Room 210, 15 S. Dearborn St.Southwestern Office—1115 Grand Ave., Kansas City, Mo.
AL. MARSH, MANAGER.Address All Communications to
THE NEW YORK CLIPPER
164 Broadway, New York
Registered Cable Address "CLIPPER."

This CLIPPER can be obtained THROUGHOUT AND RETAIL AT ONE CENT. New's Steamship Agency, 11 Upper Street, Charing Cross, London, W. C. 2. Registered: Singapore, New Zealand, P. O. Box 100, Sydney, N. S. W. Australia. 123 Pitt Street, Sydney, N. S. W. Australia.

In Defense of Stage Folk

It is a pleasurable commentary upon the Church that one of its pillars should take advantage of our freedom-of-speech laws and make the statement that "nine-tenths of all persons connected with the stage are immoral."

The Rev. A. R. Burke, pastor of the Chenango Methodist Church of Binghamton, N. Y., is the church pillar (?) who made this utterance last week in the course of his regular "talk."

A minister of the gospel who descends to the vilification of a person, or persons, has lost his fitness to preach the word of God. And whatever Bible teaching he ever has had, he has lost it. Let him who in without sin cast the first stone" was evidently not included.

Let us hold the mirror up to nature and without bias or venom speak plainly for the benefit of the Rev. Mr. Burke.

Almost every week in the year the newspapers chronicle a scandal, in which a minister of the gospel is implicated. Some of the most inhuman crimes in the world's history have been perpetrated by ministers of the gospel. Some of the most heinous murders have been committed by ministers of the gospel. Many a minister of the gospel has used his clerical garb to win a wife from the path of rectitude, causing her to leave husband and children and breaking up a home and causing her offspring to become objects of scorn.

The crime of Hans Schmidt, the minister-murderer, is fresh in our memory. The church tried to discredit him, but it was proved beyond doubt that he was a regularly ordained minister. The court records of the world show many a minister guilty of murder, rape and other crimes.

These being unvarnished facts, the text of the Rev. Mr. Burke is fully fitted to "cast the first stone."

ANSWERS TO QUERIES

G. H. San Francisco.—Harry Blahaly died in New York in 1911.

A. B. F., New York.—Earl Carroll wrote the lyrics and music for "So long, Letty."

F. W., Walla Walla, Wash.—Owen Davis is the author of "Miles-a-Minute Kendall."

A. R., Fort Dodge, Ia.—This is the second season in New York for "Treasure Island."

F. T., Chicago.—Eva Mae Francis has been signed by the Famous Players.

T. R., Evanston, Ill.—"Alt. Heideberg," a drama in five acts, was first seen at the Berliner, Berlin, Nov. 22, 1901. "The Hand of Justice," dramatic play in four acts, was first acted at the Eden Theatre, Brighton, Eng.

F. K., Memphis, Tenn.—Mary and Florence Nash were born in Troy, N. Y. Both took up the stage as a career.

F. T., Syracuse.—Lottie Roberts made her debut at the old London Theatre, New York.

EDITOR, THE NEW YORK CLIPPER:

THE CLIPPER WITH all its desire to actors who are loyal to their contracts, I wish to utter a protest against the action of the performers at New Orleans who recently acted as strike breakers, by taking the place of stage hands who went out on strike. The action of the stage hands may or may not have been justified, but in either case I believe the performers should have tended strictly to their own business. We hear much these days about raising the level of the actors' profession and it is only right that this should, and probably will, be done.

Any profession will rise to a height that is in accordance with its dignity, great heart want up a short time ago when the proposition of putting the profession on a level with the bricklayers and hodcarriers was brought to the fore. It was not for artists, it was said, to affiliate with "laboring people." Yet, if actors are to take the place of striking stage hands, they are at least putting themselves on a level with them, and what dignity there is in their profession is thrown to the winds.

ONE OF YOUR PROFOUNDLY,
New York City.

EDITOR THE NEW YORK CLIPPER.

Dear Sir: There has been so much lately in the papers about the late James A. Bailey that I would like to ask who is

The Special Christmas Issue of the New York Clipper

Will be issued December 20th

Forms Positively Close at 10 a. m. December 15th.

R. A., Albany.—Finch's Opera House, Union Springs, N. Y., opened on Feb. 9, 1888.

A. F. S., Spokane, Wash.—Patricia will be released Jan. 1.

C. D. D., Albany.—"Ben Hur" was originally produced at the Broadway Theatre, New York.

STAGE MANAGER.—David Warfield in "The Mysterious" opened at the Bijou Theatre, New York, Jan. 9, 1906, moving to this house from the Belasco Theatre (now the Republic).

TWENTY-FIVE YEARS AGO
Isadore Rush was leading lady with Roland Reed.

Jacobs' Theatre, Cleveland, O., was burned.

James Donovan's Circus opened in Bermuda.

The remains of William J. Florence were interred in Greenwood Cemetery, Brooklyn.

An "Independent Theatre" for New York was proposed by Laurence Hutton, T. B. Aldrich, Brander Mathews, Bronson Howard, A. M. Palmer and Daniel Frohman. New plays, "The Junior Partner," "A Gay Decoy."

the author of the following Acrostic on "Frankie Bailey":
Some readers of THE CLIPPER may know.
Fairest flower didn't ever mortal eyes
Regard thee with a more enraptured
star—

Ah, Miss, I see in thee a lovely prize,
Nor is there one in Eldorado half so fair.
Kings might long to kiss thee and carena
Esteemed by all the good—God bless thee.
But I alas, an uncouth rustic cuss
And little schooled to etiquette and such,
I only wish thy friendship fair, and thus
Look upon thee a friend, I ask not much
Ever to dream of thee when all alone,
Your form, my queen, I'd kneel before thy
throne.

Signed—"G. J. C."
The above appeared in one of the Cincinnati papers near the end of 1876.
BART WALLACE,
c/o 745 Thrall Ave.,
Woodhaven, N. Y.

December 8, 1916.

HOT SPRINGS, Ark., Nov. 26.

EDITOR, THE NEW YORK CLIPPER:
Dear Sir—John Swor of the team of Swor & Mack—now Swor & Avery—is not Bert Swor. Bert Swor has been Al G. Field's star comedian for the past six years and is a brother to John.

Yours truly,
Bert Swor.
Field Manager.

RIALTO RATTLES

WEATHER NOTE.

"Fair and Warmer" lived up to its title in Texas recently, when the baggage belonging to the company caught fire and burned.

SILENT WOMEN.

Wonder how the women in the cast of "Pierrot, the Prodigal" feel about not being able to open their mouths for three solid hours!

EXTRA! EXTRA!

Max Marchin has written a play which has not been accepted by A. H. Woods. Morocco has accepted his latest work, which is called "The Spy."

WILSON AS MOVIE HERO.

Now comes President Wilson taking part in a new movie, "The Man Who Forgot." A Republican friend of ours wishes "Islandia and Mexico" added to the title.

WHY NOT?

They're sung of every place under the sun from Hawaii to Norway and from Dixie to Michigan. Now we're waiting for some clever lyricist to put Hoboken into ragtime.

ARITHMETICAL CRITICISMS.

A certain critic has pronounced "The Lion Chair" as "twenty and half times as good as 'Within the Law.'" Why not equip critics with lightning calculator machines to insure accuracy?

LIFE'S LITTLE TRAGEDIES.

"Makin' Ghosts" by Artistic Work with Hyperion Players, is the startling admission in the Hyperion News, as a caption for Violet Barnard. That's not the proper way to treat admirers. Violet.

TROW 'EM IF YOU DARE!

The actor no longer fears receiving an ovation of hen fruit. In fact, with eggs at 90 cents a dozen, egg-throwing might be construed as a sign of the audience's appreciation.

EVERY MAN TO HIS TRADE.

Augustus Thomas Would Have Iron Bridges Built Across Fifth Avenue to Ladies Traffic Congestion.—(para. 11). Next we may expect to hear of an ironworker with helpful suggestions for playwrights.

GOING UP!

Vaudville performers who have heretofore claimed records for long and continuous jumps will have to avow, now that Ruth Law is to appear in vaudeville at the Palace. Didn't she jump from Chicago, well, Percy, call out the firing squad.

A VAUDEVILLE LITANY.

From the xylophonist who renders "William Tell"; from the monologist who cracks the joke about sending his wife to the Thousand Isles; from the acrobat's handkerchief, from jokes about mother-in-law; from the playlet that opens with the ringing of the telephone or door-bell; from the magician who requests a "committee of three from the audience"—Good Lord deliver us!

LONDON

PARIS

FOREIGN NEWS

BERLIN

SYDNEY

LONDON AT A GLANCE

LONDON, Eng., Dec. 2.
Dr. Walford Bodie and company are back in London. They lost all of their effects with the sinking of the *Arable*, when it was torpedoed, but fortunately none suffered physical injuries. Several of the lady members, however, have not yet recovered from the shock to their nerves.

Manager S. Curtis, of the Grand Theatre, Hanwell, is arranging a special matinee for next Wednesday for the benefit of the Local Committee Fund for the entertainment of wounded soldiers and sailors.

Bob Anderson and his Polo Pony, play the Palace, Grimsby, week of Dec. 11 and open Christmas day, at the Moss Circus, Olympia, Liverpool for a four weeks' engagement.

The Red, White and Blue Trio, who are at the Cinema, Benwell, Newcastle, next week play the Empire, Maryport, week of Dec. 11.

The Wedburns, who play the New Hippodrome, next week, will be at the Palace, Reading, week of Dec. 11.

The Bing Girls, a new bicycle act, under the management of Leo Frits, is announced to open Dec. 11.

Stanley Russell, the boy ventriloquist, has almost reached his fiftieth consecutive year in Scotland.

Ivy and Ruby are closing to-night their third engagement at the Hippodrome, Middlesbrough.

Hector and Lollietta were at the Hippodrome, Warrington, last week.

Frank Whitman, the dance-mad fiddler, is playing the Controlling Tower.

Florence Fulcher plays the Palace, Harwich, week of Dec. 11.

Little Caprice plays the City Varieties, Leeds, week of Dec. 11.

Betty Bruce goes to the Hippodrome, Hamilton, next week.

Shirley Kellogg is to return to the cast of "Rassle Daxie."

Connie Browning plays the Hippodrome, Wigan, next week.

Fred Land played the Hippodrome, Dover, last week.

Phil Reef's "Little Coppers" play Aston next week.

Arthur Haynes opens on the Moss Tour, Dec. 25.

Late sailings from Tilbury for South Africa are: The three Centrals, Tom Jones, the Hustings, Nancy Beynon, Blanch Brown, Billie Barrow, Beryl Record, Patricia Devereux, Winnie Harris, Eileen Seaton, Tommy Hamilton, H. Charlet, Kathlyn Beaumont, Ivy Louisa, Gladys Atkins, Laurence Wenner, Harry Nelson Hancock, Brian Kelly, Isabelle Macmahal and George Cameron.

W. S. Pearce's application for a dramatic license for the Palace Theatre, Bath, has not been answered by the Bath Licensing Justices, but there is every reason to believe it will be granted as soon as it is recalled by that august body.

Elsie Roby in the revue "They Didn't Want to Do It" was a go at the Hippodrome, Boscombe, this week.

The Four Rances, at the Palace, Blackburn, next week, play the Hippodrome, Hamilton, week of Dec. 11.

Arthur and Nell Bloomer are at the Hippodrome, Ellerslie, Dec. 11, his seventh return engagement.

The Dauntson-Show Troupe began yesterday a month's engagement at the Olympia, France.

The Sisters Umbo have two more weeks at the Cirque Medrano, Paris, their closing date being Dec. 17.

The Miles Starovdale Quintette have been a big draw this week at the Hippodrome, Manchester.

Word comes from Augustine and Annie Hartley of their continued success in the provinces.

Tom Cullen, at the Palace, Barrow, this week, is at the Royal Pavilion, Royton, next week.

The Caron Troupe of eight lady gymnasts have been a sensation at the Surrey this week.

The Clef Quartette, at the Metropole, Bootle, next week, play Bury, week of Dec. 11.

David Fuller is closing to-night a week at Gaiety Hall, Heath.

Harry Gribben plays the Obelisk Palace next week.

Fred Gamble is next week at the South London Palace.

Ruby de Fovency is next week at Walham Green.

Flora and Alberta are at Southampton next week.

Harland and Rollison play Porthill next week.

Gus Garrick has been engaged for the principal dance part in "The Babes in the Wood" opening at Middlesbrough Opera House for four weeks.

George Norton has signed with Florio Forde as principal comedian for her forthcoming pantomime, "Jack and Jill" at the Olympia, Glasgow.

Arthur Watson, with his company headed by Flo Stanley, opens next Monday at Felkistown, a twenty weeks' tour of the provinces.

The film "Truth and Justice" is a feature at the Hippodrome, Leeds, next week and week of Dec. 11 at the Hippodrome, Portsmouth.

Betty Bruce, who is next week at the Hippodrome, Hamilton, N. B., is considering a tempting offer to pantomime.

"Lasting for a Soldier" has been a laughing success week, closing to-night at the Empire, Kingston.

Chas. R. Whitte, with Jack Somers and company, sends word that they are doing well in the provinces.

Stanley Paskin has been engaged by Ernest C. Rolle for his revue to be produced at the Oxford.

The Kavanaghs were a feature of the bill at Central Hall, Brandon, Durham, this past week.

Kitchens and Roy opened yesterday a two weeks' stay at the Alhambra, Paris, France.

Egin and Evelyn are closing a week's stay at the Pavilion, Newcastle-on-Tyne, to-night.

Sam Stern presents "The Box Fighter" next week at the Olympia, Shoreditch.

The Famous Sutcliffe Family are at the Hippodrome, Aldershot, next week.

The Stanlied Trio is closing to-night a week at the Hippodrome, Exeter.

"Romance" is booked to play Wolverhampton, week of Dec. 11.

Ainia Kemp plays the Hippodrome, Queen's Park, next week.

F. V. St. Clair plays the Empire, Harrogate, next week.

Edith Cairns is next week at the Palace, Wheatley Hill.

Roelgin's Parrots are doing well on tour.

"CHU-CHIN-CHOW" FOR AMERICA

LONDON, Eng., Dec. 8.—Oscar Asche is negotiating with a prominent New York manager with the view to producing "Chu-Chin-Chow" in America. If the negotiations go through Mr. Asche will make his re-appearance in the States. His wife, Lily Branton, will accompany him.

H. C. CLARKE IN INDIA

LONDON, Eng., Dec. 7.—Information received here is to the effect that Harry Carson Clarke, the "American Globe Trotter," has arrived in India, where he and his little company will give performances in the various cities. From there Mr. Clarke will go to Japan and Java.

"DANCE MAD FIDDLE" BOOKED UP

LONDON, Eng., Dec. 9.—Owing to his bookings in this country, Frank Whitman, the American "Dance-Mad Fiddler," has refused offers from the United States. His bookings in Great Britain carry him until the Spring of 1918.

"MISS SPRINGTIME" FOR AUSTRALIA

SYDNEY, Aus., Dec. 8.—The C. C. Williamson, Ltd., which has secured a long list of American successes for Australia expects to add "Miss Springtime" to the list. Negotiations to this end are pending.

PRESS AGENT DIES IN WAR

LONDON, Eng., Dec. 11.—The death of A. G. Marria, while fighting "somewhere in France," is announced. Mr. Marria was for a number of years connected with the Stoll office press department.

REVIVAL OF HAWTREY PLAY

LONDON, Eng., Dec. 11.—Charles Hawtrely has finally secured the Globe Theatre for his revival of "Where the Rainbow Ends," which is now in rehearsal. Christmas is fixed as the opening date.

RAY COX REMAINS WITH SHOW

LONDON, Eng., Dec. 6.—There is no truth in the report that "Flying Colours" will close before Christmas, or that Ray Cox will leave the cast. The revue will continue till after the holidays.

ERROL SIGNS FOR PANTOMIME

MANCHESTER, Eng., Dec. 10.—Bert Errol has been specially engaged to appear in "Cinderella" pantomime at the Palace Theatre, this city, opening next week.

SYDNEY LIKES "ROMANCE"

SYDNEY, Dec. 6.—Madge Fabian, the English actress, is co-starring with Frank Harvey in "Romance" at the Criterion, which made a big hit here.

RAYMOND TO START TOUR

LONDON, Eng., Dec. 9.—The Great Raymond has nearly completed his preparations for his third annual world tour on which he will start at an early date.

HANS RICHTER DIES

LONDON, Eng., Dec. 7.—According to a dispatch from Amsterdam, Hans Richter, the well known musical director, is dead in Bayreuth.

CIRCUS CARNIVALS PARKS

SHOW OUTFIT IS SOLD AT AUCTION

HIGHTOWER IN DIFFICULTIES

DONALDSONVILLE, La., Dec. 9.—The Ernest S. Hightower Greater Exposition Shows outfit was sold at auction here last Saturday and the two railroad show cars and their contents, which had been parked on the tracks of the Texas and Pacific railroad here and which had been seized in the suit of the Jefferson Parish Fair Association vs. Ernest S. Hightower shows, were purchased by the Jefferson Parish Fair Association and the South Louisiana Fair Association for \$310.

A tent, piano and other paraphernalia which had also been seized, were sold to the same bidders for \$80.

The Ernest S. Hightower Greater Exposition Shows were killed to give exhibitions at the fairs of the Jefferson Parish and Southern Louisiana associations. The attraction became involved in financial difficulties in South Carolina, and wired to the local fair associations for funds to enable the shows to come to Louisiana to fill their engagement.

The amount was advanced, but when the "Circus" reached Gretna and Donaldsonville they were reduced to a single attraction, the "plantation" minstrel, and to get some of their money back the fair associations promptly proposed to attach the outfit, with the two cars in which the troupe traveled.

Railroad demurrage charges, court costs and other expenses, in addition to the figure at which the property was purchased, will run the total outfit to a figure that will scarcely permit the fair associations to "break even" when the transaction is concluded.

WORTHAM'S EXHIBIT FOR BENEFIT

SAN ANTONIO, Dec. 9.—The C. A. Wortham shows are the leading attraction at the carnival held by the B'nai Zion for the Jewish war sufferers, on Bowen's Island, this week. A percentage of the receipts will be devoted to this charitable purpose. The Wortham shows are wintering here.

PHILA. MOOSE PLAN BAZAAR

PHILADELPHIA, Dec. 11.—The Moose of Philadelphia are to hold a big bazaar beginning Saturday and ending Saturday, Dec. 13. The committee is considering putting on several big circus acts, at free attractions, every evening throughout the week of the festival.

THONET AND MORENCY COMBINE

Jos. H. Thonet, formerly proprietor of the Great Atlantic Shows, and H. P. Morency, last season treasurer with the Great Dominion Shows, have combined forces and will invade the field under the name of The Great International Shows. Offices have been opened at 136 West Forty-second Street.

MELVILLE IN NEW YORK

Harry Melville, of the New York Mfg. Co., arrived in New York City recently from Chicago.

AKEN SHOWS TO TOUR AGAIN

The Famous Aken Shows will take to the road next season, according to an announcement from William R. Aken, who will himself be manager.

MCCONNELL GOES TO FRISCO

Emmett W. McConnell, who has been in New York for several months in the interest of the attractions he is playing at the Bronx International Exposition, which opens May 30, 1917, left for San Francisco early this week to spend the Christmas holidays with his family. He plans to return shortly after New Year's Day.

WITT TO TAKE OUT CARAVAN

Harry Witt has announced that he will take out next season a carnival to be known as Victoria Attractions, with himself as president and general manager, and his brother Mark, secretary and treasurer. Ten paid attractions an American concert band and a free act will be carried.

MRS. MEYERHOFF OUT OF DANGER

Mrs. Henry Meyerhoff, who has been seriously ill at the Englewood Hospital, Englewood, N. Y., has, according to reports, passed the crisis and is out of danger.

FRANK SMALL RECOVERS

St. Elmo, Tenn., Dec. 9.—Frank Small, one of the old school dispensers of publicity, has only recovered from his recent illness and would appreciate hearing from his friends.

HARRY KNOWLES WITH FILM CO.

Harry Knowles, last season handling the front of Omar Sami's show with the World at Home, has returned to Broadway and secured an engagement with a film manufacturing company.

TAMMEN BACK IN DENVER

DENVER, Dec. 9.—H. H. Tamm, who has been in Cuba for his health, returned to this city last week much improved, though still under his physician's orders to eschew business for the time being.

GASTON FAIR OFFERS THIRTY PRIZE

GASTONIA, N. C., Dec. 9.—The Gaston County Fair will next season make a departure, which, so far as is known, has not been made by any county fair. This will be the offering of a third cash prize on everything in each department.

GUMPERTZ OFF TO CUBA

Sam W. Gumpertz, of Coney Island, has completed arrangements to spend the winter in Cuba and Jamaica and will sail Saturday.

KENNEDY SHOWS' BUSINESS GOOD

LAKE CITY, Fla., Dec. 11.—The Con T. Kennedy Shows, showing here this week under the management of Walter F. Stanley, reports good business all season. The shows will play Key West Christmas week.

SELLS-FLOTO CIRCUS TO BE SOLD

FORECLOSURE SALE AT QUARTERS

DENVER, Dec. 11.—The Sells-Floato Circus will be disposed of Friday at foreclosure proceedings. F. G. Bonfile and H. H. Tamm, mortgagees under a chattel given to them two years ago by the Sells-Floato Shows Co., owner of the Sells-Floato circus, and who, several months ago took possession of all of the circus property, including railroad cars, wagons, horses, harness, tents, poles, seats, animals and all paraphernalia, advertised the sale.

It is scheduled to take place at the Winter quarters here, beginning at ten o'clock in the forenoon, when the sale will be adjourned to Overland Park, immediately following the selling of the property at the Winter quarters. This is made necessary because of the horses, railroad cars and some of the other property that is kept at Overland Park.

Among the animals to be sold is the celebrated herd of elephants, trained lions, tigers, leopards, bears and hippopotamuses. The horses to be sold number some of the finest circus animals in the country, and it is expected that circus men from all over the United States will attend the sale.

CARNIVAL MENAGERIE SEIZED

BATON ROUGE, La., Dec. 9.—Sheriff Day came into possession Wednesday of the animals of the De Vaux-Klein Amuse Co., which is wintering here, and which had been attached by a manufacturing company to satisfy a claim for \$500 on a colliery which it alleges it sold to the show.

LEVITT-TAXIER PLAN NO. 2 SHOWS

If present plans are consummated, there will be a No. 2 Levitt-Taxier Show contender for towns of a size unable to support the present organization.

WASHBURN MAKES TRIP

Leon W. Washburn, of the Washburn Mighty Midway Attractions, has recovered from his recent illness and was in New York City, Dec. 8, leaving for Jacksonville, Fla., Dec. 10.

MRS. KENNEDY LOSES MOTHER

Mrs. Con T. Kennedy's mother died at Massillon, Dec. 8.

NIGRO SHOWS IN QUARTERS

MEMPHIS, Tenn., Dec. 9.—The C. M. Nigro Greater Shows have closed their season and are wintering in the large buildings on the Tri-State Fair Grounds.

HOLLAND AGAIN FAIR SECRETARY

GASTONIA, N. C., Dec. 9.—At a meeting of the directors of the Gaston County Fair Association held last week, J. M. Holland was re-elected secretary of the organization.

MANY FAIRS IN FLORIDA

JACKSONVILLE, Fla., Dec. 9.—An unusual number of fairs will be held in Florida this Winter. The Duval County Exposition closes here today. Others include the Poultry and Pet Stock Show, held here Jan. 23-27; the Osceola County Fair at Kissimmee, Feb. 14-17; Manatee County Fair at Bradenton, Feb. 20-23; the Orlando Sub-Tropical Midwinter Fair, Feb. 20-24, and the South Florida Fair, Tampa, Feb. 2-10.

PERKINS WITH WONDERLAND

Bert Perkins has been engaged as general agent for the Wonderland Shows, Ltd. He is routing the maiden season of the Bistany-Hamda Ben outfit through the munition manufacturing districts of New England and eastern Canada. Tony Loudis' merry-go-round and Ferris wheel and Paul Doli's Royal Italian band of twelve pieces have been booked.

OSHIER TO GO WITH GENTRY

Jack Oshier, who has been connected with the advance of several of the big circuses for a number of years and last season with the Barnum & Bailey Show, has been engaged by Messrs. Newman & Austin to manage advance car No. 1 with the Gentry Bros' Show for the season of 1917.

HOWES ADD SON TO ACT

Mr. and Mrs. Howe, of Howe, Barlow and Glinger, will add their son, Eddie, to the act next summer. The act is already booked for twelve weeks of parks and fairs and will open in August. The new act will be known as the Howe-Barlow-Troupe.

N. D. COUNTY FAIR ASS'N MEETS

GRAND FORKS, N. D., Dec. 9.—The State Association of County Fairs of North Dakota holds its annual meeting here Dec. 12-14, at which methods of organization and general improvements for fairs will be discussed.

RANDLE RETURNS TO WORK

WHAISTON, Tex., Dec. 8.—Doc Randle, who has been ill for the past few weeks in Austin, has practically recovered, and has joined the World's Fair Shows as publicity promoter.

GOLDENS AGAIN FOR RUTHERFORD

NEW PHILADELPHIA, O., Dec. 9.—J. H. Golden and his father, Duke Golden, have been re-engaged for next season as special agent and general agent, respectively of the Rutherford Greater Shows.

ARLINGTON'S OPEN OFFICE

George and Eddie Arlington have opened permanent offices in New York City and together with Roy Gill are making their headquarters there.

WITT SIGNS M'NALLY

William T. McNally will take out his four-breast carousel with Harry Whit's Victoria Attractions next season.

TUDOR TO MANAGE PARK

Harry E. Tudor has been engaged to manage Rye Beach Park, Rye, N. Y.

WESTERN OFFICE,
Room 210
35 SO. DEARBORN ST.

CHICAGO

FOR ADVERTISING
Rates, Phone
RANDOLPH 5423

NICOLAI ORDERS BETTER SHOWS ON INTERNATIONAL

Mid-West Producers Are Feeling Effects of Mandate and Seek Plays That Have Stood the Test in Big Cities for Presentation Over New Time

Mid-West producers are beginning to feel the effects of President George H. Nicolai's efforts to tighten things up on the new International Circuit.

Behind the announcement that "The Penalty of Sin" closes its season at the Imperial, Chicago, this week, and that "The Heart of Dixie" will meet with the same fate next week, lie a story, the full details of which have not yet been revealed.

A story has been spread to the effect that the International Circuit has closed three Southern houses, which necessarily means the chopping off of shows to measure up with the shrinking of the circuit. But this is vigorously denied by the circuit's Chicago representative, Frank A. P. Gaszolo, who declares there is no foundation for the report. Gaszolo maintains that "The Penalty of Sin" was taken off to make room for "Pretty Baby," a musical comedy, which, after a good preliminary showing at Kankakee, Ill., last week, has shown sufficient calibre to get an opening at Indianapolis for next week.

Those producers who looked upon the opening of the International Circuit as a dumping ground for "indifferent" successes are available will be tolerated. Nicolai has personally investigated the claims of each show and has carefully scrutinized titles with a view to eliminating those with nonessential melodramatic significance—titles that were all right in the old days of Starr and Havin's houses, but that do not meet with modern requirements.

Nicolai wants shows of standardized merit, preferring those with names that

have stood the "big city" test. He has intimated that the word "girl" in titles has been done to death, claiming there are many shows with this word in the title that the word itself no longer carries any significance.

Of course, each producer is doing his utmost to stand by titles selected, many resting upon the records their individual shows have achieved as box-office attractions. The management's declaration that the standard of shows must be raised has been answered, in many instances, by the assertion that the circuit is as much in need of the elimination of "impossible" houses as it is of the casting out of undesirable and unprofitable shows. This leads many to believe that, if the Southern houses were actually been closed, they soon will be.

Conditions in the South have presented a peculiar anomaly. The great prosperity of the East has not been shared by the South and West—especially the South. When a show that has played to big receipts East and West meets a decided slump in the South, there is reason to believe that a cutting off of some of the Southern houses would be beneficial to the circuit as a whole.

Gaszolo maintains that business at the Imperial has been uniformly good—and is constantly getting better. If a house like this has done good business while harboring shows not quite up to standard, it may readily be seen that the super-attractions which Nicolai seeks, when his plans shall have been perfected, will stimulate production for the whole circuit. Though each producer maintains that his own show is quite up to the standard, they unanimously agree that Nicolai's activity is bound to result in better conditions for everybody in the game.

MABEL SPENCER BOOKED SOLID

The comedy sketch "Putting One Over on Father" played by Mabel Spencer supported by Billy Billingsley and Frank Wilson, is solid back to the Coast and being by the W. V. M. A. and is playing The Ackerman, Harris Circuit at present.

LUCILLE HALEY RECOVERS

Lucille Haley, of the Haley Female Quartette, is recovering from the operation performed last week at a local hospital and will soon leave the institution.

FORM COMPANY FOR NEW PLAY

Primrose and McGellan are organizing a company to open Dec. 17 with "One Girl's Experience," a new play. Campbell Stratton, Emily Lafere, Harry Townsend, Catherine Hathaway and Royal Meyer will play the principal parts.

NEW SHOW FOR INTERNATIONAL

Edward W. Rowland saw the Hodges-Tyres show, called "Pretty Baby," at Kankakee, Ill., last week and reported favorably on the attraction to George Nicolai, who authorized him to see the show for the International Circuit. As a consequence the attraction opened on that time at Indianapolis, Ind., this week. Hodges & Tyres have had a musical stock on the road for several seasons and have occasionally played tabloid dates for the Western Vaudeville Managers' Association.

LORCH VISITS SPRINGFIELD

Harry Lorch, a Chicago representative of the Butterfield Circuit, went to Springfield, O., last week to see "Anderson's Revue," a girl act.

O'CLARE CHANGES ACT

William O'Clare closed his "Shamrock Girls" act at Quincy, Ill., Dec. 9, and is opening in a double act in which he has the assistance of Madeline McDonald, his wife. The two-act has practically all the material of the big act.

MAKE HIT IN NEW ACT

Leonard and Haley returned to Chicago recently and offered a new act which has taken by Harry L. Newton combined with the individual specialties of the two.

MARTY FORKINS IN CHICAGO

Marty Forkins, who is New York representative of Herbert Morse, the Chicago vaudeville author, was here last week as two acts on the Palace Music Hall were using material by that writer.

WILL OPEN ON W. V. M. A.

Balcom and Sherman are in Chicago from the West and will open for the W. V. M. A. shortly. The pair came into Chicago over the Affiliated Circuit.

BLAIR AND CRYSTAL IN NEW ACT

Blair and Crystal are playing mid-west dates in a new act which is called "Courtied at the Court."

LULU CATION PREPARING ACT

William Anthony, the playwright, returned from New York last week and is organizing a company to surround his wife (Lulu Cation) in a vaudeville act.

O'REILLY HAS NEW ACT

Emmett O'Reilly has a new act on Patenges, in which Lillian Rhodes is featured—a Rowland and Howard production.

SALAMANDER SALLY REHEARSING

Salamander Sally is rehearsing under the Friedlander management.

JANET ALLEN HAS NEW ACT

Janet Allen has a new vaudeville act, rehearsing under the direction of Harry Holman.

E. C. WILSON LAYS OFF

E. C. Wilson laid off with "The Divorce Question" last Saturday. He will reopen with it Christmas Eve.

JACK CRAWFORD ON INTERSTATE

Danvers, Ohio, Dec. 8.—Jack Crawford and his Crawford and Humphreys company featuring Miss Bert Humphreys and Jack himself, opened on the Interstate time Sunday at the Strand Theatre for two weeks, with bookings up to January.

"THE ELOPERS" TO GO WEST

"The Elopers" is playing the Butterfield time of the U. B. O. and will shortly open for Finn & Haselman, of the W. V. M. A.

PLAYERS JOIN TABLOIDS

Charles Marsh recently joined Boyle Woolfolk's "Six Little Wives." E. G. S. Keyes joined E. P. Churchill's "Around the Town" and Louise Gerber joined Papple and Greenwald's "All Girl Revue."

REVUE FOR ACKERMAN-HARRIS

Papple & Greenwald's "All Girl Revue" will play the Ackerman-Harris tour at the close of its regular tabloid route in the Mid-West.

"LAST LAUGH" TO PLAY DETROIT

"The Last Laugh" is booked well in advance and plays Detroit, week of December 31.

"HONOLULU GIRL" ON SUN TIME

Norman Friedwald's "My Honolulu Girl" is playing the more important dates of the Gus Sun Circuit.

"VANITY FAIR 1917" RETURNS

Boyle Woolfolk's "Vanity Fair 1917" played a return date at Bay City, Mich., inside of fifteen days.

GETS "DIVORCE QUESTION"

Rowland & Howard's "The Divorce Question," which recently proved a big drawing card at Chicago outlying houses, opens next week at Cleveland, Ohio, for a few weeks of the Gus Sun time.

MISS MORRISON LEAVES VAUDE.

"Baby Doll" Morrison has quit vaudeville and returned to cabaret work at Colosseum, because she was not satisfied with the length of her route.

MILLER REFUSED PETITION

Henry Miller, formerly court representative of the W. V. M. A., now located on the association floor, was refused a petition in bankruptcy, in Judge Landis' court, last week.

PHILLIPS AND COX FORM FIRM

The R. L. Phillips Enterprise Co. is a new producing concern organized by Earl J. Cox and R. L. Phillips.

FLINN WITH EARLY AGENCY

Frank E. Flinn is now with Lew Rait's agency and is doing booking in the Maefette Building.

SPINGOLD RETURNS TO CHICAGO

Harry W. Spingold has returned from New York.

CIRCUIT SUES ACT

Cameron and O'Connor, a vaudeville team, are defendants in a suit brought by Butterfield, alleging breach of contract. The act was supposed to open at Kalamazoo, last Sunday, but Cameron "disappeared" on a Saturday night. O'Connor was ready to open at the time. It said the team has now separated.

"MOVIE KID" REVISED

Chirchill's "The Movie Kid" was called back to Chicago last week, after playing Wisconsin engagements, to be rewritten, as the show did not measure up big enough at the book end.

BESSIE BUCHANAN ILL.

Bessie Buchanan, one of the best known girl lyricists in the West, is very ill here.

DRAMATIC and MUSICAL

"HER SOLDIER BOY," OPERAETTA, IS FULL OF MIRTH AND MELODY

"HER SOLDIER BOY,"—A musical play, bold and witty by Miss Johnstone, music, adapted from the German of Victor Lenz, music by Emmerich Kalman, presented Wednesday, December 6, at the Astor Theatre.

CAST.
In the Prologue.
Alfred Appleby.....Ward De Wolfe
Daisy.....Helen Eyre
Francis Delamany.....Frank Ridge
Alain Teniers.....John Charles Thomas
Sergeant.....Earl Brumfield
In the Play.

Marlene Delamany.....Beth Ledy
Male.....Hills Gogly
Noddy Sidzane.....Clifford Crawford
Monty Malwaring.....Chaplin Crawford
Lester.....William Moore
Vina Appleby.....Harriet Ford
Baron von Arretst.....George Baller
Alma.....Ward De Wolfe
Adele Rowland.....Adele Rowland
Alain Teniers.....John Charles Thomas
Baron von Arretst.....George Baller
A. Fretz.....Doris Hervey
Daisy.....Helen Eyre
Marlin von Arretst.....Frank Ridge
Francis Delamany.....Earl Brumfield

"Her Soldier Boy," a war-time operaetta which, under the title of "Gold for Iron" met with considerable success abroad, came to the Astor Theatre on Wednesday evening of last week and proved to be one of the musical successes of the season.

Whether it be due to the quietly melodious music by Emmerich Kalman, composer of "Seri" and "Miss Springtime," or the excellent cast, its clearly defined plot, which begins with the rise of the cinema and continues almost uninterruptedly to the finish of the performance, or the combination of all the fact must be recorded that "Her Soldier Boy" scored a real success.

Clifton Crawford, the star, was never seen to better advantage, and, as the war correspondent in Belgium of the *Neupost* *Tatler*, created no end of merriment. John Charles Thomas, the baritone, has improved greatly since he was last heard in New York, and sang excellently. Miss Beth Ledy, the young prima donna, never sang better, and in the charming duets with Mr. Thomas, she surprised even her most ardent admirers.

Adele Rowland, an American girl traveling in Belgium, who played opposite Mr. Crawford, was particularly well liked. She and the clever comedian make a wonderful team.

The plot deals with the adventures of Francis Delamany, a Belgian officer, supposed to have been killed in battle, and his comrade, Alain Teniers, goes to the Delamany home to break the news to the blind mother and his sister, Marlene. The family have not seen Francis in fifteen years, and Alain is mistaken for him. Rather than tell the sad news to the blind mother he allows the deception to go on.

WHAT THE DAILIES SAY.

Herald—Punchy, melodious. *Here to stay.* *World*—Entitled to a long stay on Broadway.

Times—Full of mirth and melody.

Sun—Pleasant Broadway.

American—Wine victory.

Tribune—An amusing affair.

TOM WISE TO CONTINUE

Stirilo Hinn corrects an erroneous report that Thomas A. Wise and "The Merry Wives of Windsor" would shortly close and states that Mr. Wise will probably play a New York engagement after the first of the year.

NEW "FLORA BELLA" CO. FORMED

Another "Flora Bella" company is to take to the road with Florence Henry in the role of the principal roles. The company will begin its season in Stamford, Conn., on Christmas Day.

"MARGERY DAW" PRESENTED AT PRINCESS THEATRE

"MARGERY DAW,"—A four act play by George D. Parker, produced Tuesday, December 5, at the Princess Theatre.

CAST.
Mrs. Margery Moore.....Louise McIntosh
Mr. Margery.....Leslie McVicker
William Sterling.....Robert Robert
Miss Sarah Patton.....Maud Eburne
Dr. Henry Robinson.....James Martin
Thomas Talbot.....Frederick Perry
Margery Hamilton.....Kathleen MacDonnell

"Margery Daw" has two good acts and then falls away, and if John Cart desires a fitting vehicle for his new star, Kathleen MacDonnell, he must bestir himself and either have the last two acts reconstructed or look for another play.

In the play Margery Hamilton is the illegitimate child of an old sweetheart of John Sterling, whom he called Margery Daw.

On her deathbed she sent for him and entrusted the young girl to his care. He sends her to school and at the beginning of the play we learn she has been expelled and is coming to the Sterling home, which has remained darkened ever since the girl's mother had eloped with a married man twenty years before.

Margery appears and wins the fancy of William Moore, nephew of Sterling. They plan to elope because of opposition on account of their youth. The village gossip tells William's mother that Margery is an illegitimate child. William proves to be a cad and says he will not marry the girl. Margery overhears and when the others depart she goes to Sterling, who asks her to marry him and then she will have a name. They are to be friends only.

The inevitable happens. They fall in love and the final curtain finds them in each other's arms.

Kathleen MacDonnell makes much of the role of Margery, which suffers from the handicap imposed by the author.

The best performance was given by that sterling actor, Forrest Robinson, who made Dr. Robinson a most lovable character.

Good work was done by Frederick Perry, Maud Eburne and the others.

WHAT THE DAILIES SAY.

Sun—Chief value Miss MacDonnell.

Tribune—Tedium.

Herald—Pleasing.

Times—Stays in hysteria.

World—Wine triumph.

"THE MASTER" A STRONG PLAY WITH NOVEL THEME

"THE MASTER,"—A three-act play by Benjamin F. Glazer, from the German of Hermann Suder, presented Tuesday, December 5, at the Fulton Theatre.

CAST.
Ira Weyne.....Florence Oakley
Katherine.....Edith Latimer
Daisy.....Dorothy Dwyer
Dr. Evans.....Philip Wood
John Sterling.....John Charles Thomas
Mortimer Week.....Royal Brown
Julia.....Mary O'Neil
Helen Peter Brookman.....William Prefontaine
Margery Hamilton.....George Baller
Dr. Klander.....George Goss
Eugene Thompson.....Mammy Wadell

Arnold Daly, who, in his time, has played many parts, both in the spoken drama and on the screen, was seen at the Fulton Theatre on Tuesday night of last week in one of the most interesting plays of the season. The play is strongly by Doctor Hermann Bahr, a German philosopher, who has selected the stage for the expounding of some of his theories and problems of life.

Arnold Wesley, played by Arnold Daly, is "The Master." By a series of daring operations, some of them not recognized by medical authorities as legal, he has attracted some fame and not a little notoriety, and has been persecuted by various societies, even by his own brother, Doctor Raymond Wesley, as Director of Public Health.

A member of his staff is Doctor Rokoro, a Japanese, played by Edward Abley, and he has been the cause of many discussions regarding the virtues of occidental and oriental ethics. "The Master" argues that when a man marries he knows there is every probability of his being deceived, and therefore he compliments the woman by taking the chance. He declares that a man should not be swayed from his course by either love or hate. The Japanese contends that the rule of the East that infidelity results death is the right one.

"The Master" theory, however, is soon put to the test. A fire breaks out in the home of a neighbor, Eugene Thompson, and the assembled crowd sees Wesley's wife leap from a window of the burning building clad in nothing but a bathrobe. When Wesley learns of this he gives positive proof of his unfeeling belief in his theories by forgiving Thompson and announcing his willingness to take his wife home again. She, however, refuses, and leaves him, and her action so upsets Wesley that he loses faith in his supposedly strong-grounded theories and the finale shows him turning to the Japanese philosopher for comfort.

Seldom has Mr. Daly been seen to better advantage.

WHAT THE DAILIES SAY.

Sun—Is a play to provoke discussion.

Tribune—Is a stimulating tragedy.

Herald—Strong play.

Times—An interesting play.

World—"The Master" is acted in a diluted version.

American—A strong play.

"SHIRLEY KAYE" COMING

Klaw and Erlanger will present Elsie Ferguson at the Hudson Theatre Christmas night in "Shirley Kaye," a new comedy of today by Hubert Footner. Prominent in the company are Lee Baker, William Holden, Mrs. Jacques Martin, George Patton, Kitty Brown, Maud Eburne, Corinne Barker, Edith Latimer, Ethel Winthrop, Douglas Paterson, Helen Erskine, William Lennox and Lawrence Wood.

TYLER PLANS MORE PLAYS

George C. Tyler, who has just successfully presented Lauretta Taylor in J. Hartley Manner's new play, "The Harp of Life," is to produce a number of other plays soon.

The first will probably be "Among Those Present," with H. B. Warner, a dramatization of a story by Larry Evans. Mr. Tyler will also produce a comedy, entitled "Tomorrow's Child," adapted by Harriet Ford from Fanny Harnett's story of that name. He also plans the revival of "The Ohio Lady," a comedy by Booth Tarkington and Julian Street, under the name of "The Country Constable."

"JERRY" ALL SET

Nancy Brown, completing the cast for her production of "Jerry" during her stay in New York. She will open the tour on the International circuit Dec. 25, in her home town, Philadelphia, at the Walnut Street Theatre. The company, which includes Richard I. Stock, Henry Tard, Jimmie Brown, Wm. McCarthy, Frank Gard, Joe Webb, Jane Stuart, Miss Griffith and Ida Elliott, will rehearse in Philadelphia.

FRANCIS WILSON TO ACT AGAIN

Francis Wilson, who has been leaving this time for the last two years to lecturing before the student bodies of various universities throughout the country, will return to the stage in a comedy by H. F. Maltby, entitled "The Laughter of Fools," which Chas. Frohman, Inc., will present by arrangement with David Belasco.

"FIVE NIGHTS" PRODUCED

JESSE CTRY. Dec. 9.—"FIVE NIGHTS," a new attraction on the International Circuit, was produced for the first time Monday at the McJannet. Robert Coleman was good in the role of Trevor Lonsdale, Fern Marshall attractive as Susan, Louis Felt gave an excellent account of himself as Hop Lee. Helen Cass as Viola Carolyn Humphries made the best of her opportunities, and the other members of the cast did well.

NEW PLAY FOR CHILDREN

A new play called "Merry Christmas, Daddy!" by Mary Austin, will be one of the three little plays to be given at the Broadway Melodians for Children at the Cohen & Harris Theatre, beginning Dec. 25.

STAR CAST FOR THOMAS PLAY

Marie Tempest and other players have been engaged for an all-star revival of A. E. Thomas's "Her Husband's Wife."

"OLD LADY 31" TO STAY

Lee Shubert last week signed a contract with Lee Kugel to keep "Old Lady 31" at the Thirty-third Street Theatre during the remainder of the theatrical season.

MELLY PLANE

SINGING ACTS DUE FOR CUT IN REVENUE

Great Increase in Production Cost Forces Publishers to Reduce Professional Department Expenses

Whether or not the proposed organization of sheet music publishers for the elimination of the payment to singers for featuring songs ever become a fact—and at the present writing there appears to be little likelihood of it ever becoming a reality—the singing actor who during the past few years has had his income largely inflated by weekly contributions from music publishers is due for a big curtailment from this quarter in the very near future.

Conditions outside the music publishing business have arisen and assumed such proportions as to render practically impossible a continuance of this practice. Shortly after the war broke out, there was a noticeable increase in the cost of paper, inks and other material required in the publication of music. This created comparatively little attention as it was believed to be but a temporary state of affairs which would soon right itself.

But with the continuation of the war, prices instead of decreasing mounted higher and higher, and with the inability of publishers to obtain pulp a paper famine set in, which to-day has assumed serious proportions. Not only has the price of the paper used in the printing of music been more than doubled, but it is well-nigh impossible to buy large quantities for a price that ever. The margin of profit on popular music has always been small—so small, in fact—that the present increased cost of production has caused it to almost entirely disappear.

The publisher is therefore forced to look for some means of retrenchment, and the largest single item of expense which confronts him is that of the paying of singers before introducing his publications. This expense has assumed such proportions as to have become alarming, and already the leading publishers have begun a systematic pruning. Acts that had little difficulty in getting \$20 or \$25 a week for singing a number are now experiencing difficulty in convincing the publisher that their exploitation is worth anywhere near this amount, while many others on the payroll of some of the larger houses for small amounts have been eliminated altogether.

With the beginning of the new year, when the new songs are released, it is reported in publishing circles that the amount of money to be expended among the singers will be far less than at any time during the past five years.

FEATURES VON TILZER SONG

Dorothy Member, who is presenting a clever singing set made up almost entirely of exclusive material, introduced the new "Tilzer song." There's Someone More Lonesome Than You" recently, and is making it the feature of her act.

SOJOURNS IN LAKEWOOD

Julius F. Witmark, of M. Witmark & Sons, is enjoying a short rest at Lakewood.

WITMARK'S LATEST

There's a series of "comics" under the title of "How Do They Do It?" Some-body ought to tip the artist off on the Whitmark habit of publishing ballad bits. It would make a coming attraction. Here's a house that follows a ballad bit with another with the regularity of clock-work. They're always good—there's always a reason why they're hits—but every now and then there's one that is extra good, the sort of song that doesn't take a prophet to tell you whether it's going to be a hit or not. Such a song is M. Witmark & Sons' new ballad, "When I Found the Way to Your Heart," recently published and already right on top of all competitors and winning hands down—Louis Wesley and Fred. W. Vanderpool wrote this and if they never write any more, they'll still have plenty to crow about. It is a gem of a ballad—just right from every point of view. That this is the opinion of the profession generally is proved by the rush for it that followed the first announcement of its publication. "The Way to Your Heart" has everything to commend it—a hilly good title, a lyric that counts and a tune you can't get away from.

TWICE IN-SAME PLACE

Phil Kornheiser, who has been driving an automobile for nearly six months, without even a "license" was in two smash-ups last Monday. Mena Gumble, who often rides down to his office with him, was in one of them, and declares that Phil, with the desire to remove competition, deliberately steered into another car. Now Mena comes down to work in the street car.

ANOTHER "APPLE" SONG

One would scarcely imagine that an apple could be the inspiration for a song. Yet within the past few weeks New Yorkers have been introduced to two "apple" songs. Crawford introduces the latest in his new musical show, "Her Soldier Boy."

STASNY BACK FROM WEST

A. J. Stasny, head of the Stasny Music Co., returned on Monday from a trip to the Pacific coast, covering a period of six weeks.

CLEVER HAWAIIAN SONG

Among the many Hawaiian songs heard in the professional department of the leading publishers, "Honolulu, America Loves You" is in big demand. Phil Kornheiser describes it as a "great rag rhythm with wonderful comedy punch."

"CANARY COTTAGE" PRESENTED

Oliver Morosco, producer, and Earl Carroll, composer, of "Canary Cottage," went to Pittsburgh last week to attend the opening performance of the place, at the Alvin Theatre. Both say it was a hit.

A VON TILZER NOVELTY

"Just the Kind of a Girl You'd Love to Make Your Wife" is the newest Harry Von Tilzer novelty song. It is in great demand among the best singers and scores are singing it, although it is barely a week old.

"DIXIE'S" SUCCESSOR

"The king in lead! Long live the king!" Not that "Are You From Dixie?" is dead yet. You can't kill a good song as quick as that, not even when it has been sung so much that it has been literally "done to death." But already its successor is beginning to make our regret less, because it's a real successor and has just as many qualities that appeal to popular favor as its predecessor. "Take Me To My Alabama" is the title of the newswoman, and it's one of those songs that "get" you immediately. The chorus is what is known as an inspiration—one of those things that is obviously not forced—melodious, haunting and instantaneously infectious. Appropriately enough, this natural successor to "Are You From Dixie?" is published by M. Witmark & Sons, and they announce they have given up counting the number of acts who have seized on "Take Me To My Alabama" as a trump card.

THREE IN A ROW

Joe Morris is putting out hit after hit with amazing regularity. "Quakertown" was followed up with "Just One Day," and now comes their latest over night hit, "The Sweet Long Ago," all in nineteen sixteen.

HARRIS STARTS 1917

Chas. K. Harris has already started things moving for his 1917 campaign. He has three splendid numbers to start on, two written by himself and Van and Schenck and one by Josephine Vail. A new little in Oriental songs entitled "My Little China Doll," is announced as his leader.

THE STERN SIGN

"The song that brings Hawaii into the hearts of America." That's "My Hawaiian Sunshine," by L. Wolfe Gilbert and Carey Morgan, published by Jos. W. Stern & Co. "Atmospherically" it is Hawaiian, and from the just-song standpoint, it is a hit. Many singers are finding it productive of that mighty salvo of applause known as The Stern High-sign.

WILL IT LIVE?

"It will live forever," cried a hearer enthusiastically. He spoke of "Shades of Night," the song that is rapidly winning universal success. Of course he exaggerated. Perpetual life is given neither man nor song. But he had something of the right idea, for a song with the qualities of "Shades of Night" will flourish when many another has passed.

ROCCO VOCCO IN N. Y.

Rocco Vocco, manager of the Chicago office of Leo Feist, spent several days in New York last week.

A TELEGRAM

Joe Hollander, New York professional manager for the Joe Morris Music Company received the following telegram from Eckert & Parker, Cincinnati, O.: "In the Sweet Long Ago," taking three and four encores at each performance."

SHARPS AND FLATS

By TEDDY MORSE.

Just getting used to the High Cost of Living.

When along comes our old friend, the High Cost of Giving!

Poor Mother! She's sung about, loved and missed more than anyone or anything, and, in some instances, appreciated the least. Just see what the magazines want you to say as presents to give Mother for Christmas—Here's a lovely combination gas and coal stove for her to perjure over. What a dandy new-fangled wash-board for her back muscles! This is a cute idea—this rousing, non-basting, many-course dinner pan. She can watch three or four things at once. Ah! This beautifully polished, ironing board. So thoughtful. Not forgetting the dishpan, that will hold ever so many more dishes than the old style, and a great hot water heater. Devotion galore to keep mother in the hot, stuffy kitchen. And so it goes. No easy chairs. No comfy rocks. No cozy corners. No, indeed. Everything for Mother spells W-O-R-K.

"And what have you done, that you think you are entitled to admission to Song Writers' Heaven?" asked the stern visaged keeper of the Golden Gate.

"Many songs have I written, kind sir," answered the forlorn, ill-fed looking applicant, "and more than I can tell the other fellow stole my ideas; always have I avoided rhyming 'time' with 'mine' and 'home' with 'alone'; have always been satisfied with the 'plus' put on my songs; and never have I questioned the royalty statements the publishers gave me." "Get down below!" thundered the K. o. G. G. "You're too d—d good for this place!"

Some thrills and fascinations: An express train tearing past a small town station at fifty miles an hour. A train and coming down the middle of the street playing Sousa's "Stars and Stripes" march. A delirious scene window around this scene of the year. A fire engine going to a fire, turning a corner on two wheels. Hearing your song sung on the stage and the fellow next to you saying "That's rotten."

The most disappointing thing this season was a picture of Vance Thompson, the author of "Eat and Grow Thin." He would have been a good ad. for "Fast and Groovy Fat." From his site, he wants you to do as he says, not as he does.

If all the "hits" were kept in boxes and bags and brought out only at this season of the year, how much happier we all would be.

"Velvet Joe" might have said: "If you can't roll your 'Ball' better than the other fellow, don't roll 'Ball' at all."

According to latest reports, Great Brits are doing a cheer leader.

(Continued from page 10.)

BILLIE REEVES AND CO.**Theatre—Fifth Avenue.****Setting—Full Stage.****Time—Sixteen minutes.****Style—Comedy sketch.**

In the "Right Key But the Wrong Time" Billie Reeves of inhabited stage character fame, has made use of the mistaken identity idea to excellent advantage, and his present vehicle gives him full scope for his celebrated falls as a "swinging dame" "drunk," so familiar to vaudeville patrons in his former act, "A Night in an English Music Hall."

Reeves has been absent from vaudeville bills for a considerable period, during which he has been garnering several thousands of dollars in the "movies." His long absence from stage work has not been detrimental in any way, however, and his "drunk" impersonation still remains a classic of its kind.

A young clownman going out for the night receives the usual admonition from his wife to "come home early," after which she turns out the lights and jumps into bed. The comedian is lowered to denote a lapse of four hours. Revere who occupies the lodgings above, enters, and, before the house drop, executes several falls before he gets into the wrong flat. The turn from then on runs mostly to pandemonium, with the English comedian doing his oft seen routine as a heavily intoxicated "gent."

The wife, awaking, discovers her visitor, and, her husband returning about the time, Reeves finds behind a screen. The two "good fellows" come face to face and while the regular occupant of the apartment leaves the room to get his companion a drink, Reeves makes his exit and all is serene.

While the present offering cannot be called as rich in laugh values as his former vaudeville vehicle, it affords Reeves plenty of opportunity for his impersonation. The supporting company is adequate.

"RUBEVILLE"**Theatre—Edisland.****Style—Musical.****Time—Twenty-six minutes.****Setting—Grocery store; full stage.**

Programmed as a mélange of rural mirth and melody, "Rubeville," the latest offering of Rolfe and Madeline, with a cast of ten people featuring Feltz Rux and Zere Delaney, again showed the master production hand of these able producers. While the sketch has a plot the principal feature is singing, dancing and brass instrument playing.

Comedy is also well represented with both Rux and Delaney taking a prominent part.

The action takes place in a country grocery store, and shows the many humorous happenings one is likely to encounter in a country town.

The village constable, the duke, the fire chief, the opera house manager and many other characters of the country life are shown, of course in a humorous way.

It is one of the best endeavors of these clever producers, and went over for a solid hit Monday evening. This is one of those acts that somehow suit people of all sorts.

HANS ROBERT & CO.**Theatre—Eighty-first Street Theatre.****Style—One-act farce.****Time—Sixteen minutes.****Setting—Low office—full stage.**

Hans Robert and company, the company called of Robert Morison and Helen May in a one-act farce by Charles Horwitz, entitled "Cold Coffee," had its first Metropolitan showing at the Eighty-first Street Theatre last week. The action takes place in the law office of Frayne and Frayne, being Mr. and Mrs. Frayne. The wife arrives at the office first and chides the husband for being late. They compare notes on the different cases on calendars for the day, most of them being divorce cases.

At this point their stenographer arrives late, and in tears. She relates she has been struck on the head by a man, who finally she acknowledges is her husband. He had not told them she was married for fear she would lose her job. The story of the husband's brutality is finally wrong from her—he struck her because his coffee was cold. Mrs. Frayne sympathizes with her, which the husband tries to show them it really was a crime to serve cold coffee. Husband and wife wrangle, at which the wife leaves the room and little Mrs. Black, who was the wife or vice versa, comes on Mr. Frayne's shoulder because she has caused trouble in his family, at which point wife returns.

Mrs. Frayne decides she will tell her troubles to Mr. Smith, who has an office upstairs. She leaves and comes back heart sore and disheveled. Mrs. Smith arrived just as Mr. Smith was patting her on the back and trying to console her. Mr. Frayne decides to best up Smith, but cannot remember a little of the worse for wear. His wife gasps, "What is the matter? What has happened to you?" and he mumbles, "Just Smith." Mrs. Black or Mrs. White's loving brute calls up on phone just about this time, and she excitedly tells her darling she will meet him right away. All of which is undoubtedly supposed to mean that "Cold Coffee" is no crime when you own a family. This is plenty of talk, but there is also plenty of action. It looks as if Hans Robert had a good laugh-provoking sketch.

LEONA LA MAR**Theatre—Froster's 32nd.****Style—Twenty minutes.****Time—Twenty minutes.****Setting—Special.**

Leona La Mar, "The Girl With a Thousand Eyes," presents a mind-reading act which is a perfect tonic to the mind. Blindfolded, she accurately tells the thoughts in the minds of various members of the audience while her assistant goes around the house checking up her work. She does some of the hackneyed business of telling "what this gentleman is holding in his hand" or "what color does this lady is wearing" but confines herself to mind-reading and clairvoyant advice.

In Wednesday's matinee she chose at least a hundred subjects and gave her conclusions with surprising accuracy, never missing one. She invites the audience to visit her upon the stage at the conclusion of the bill for private readings of their minds. The act took first honors on the bill.

ASHLEY & ALLMAN**Theatre—Eighty-first Street Theatre.****Style—Telling and singing.****Time—Twelve minutes.****Setting—Park door and bench in one.**

Herbert Ashley, formerly of Matthews and Ashley, and the new partner with the late Joseph Brooks was going to star a short time ago as another Chaucery Olcott, have joined hands in a strong offering for vaudeville.

Allman is sitting on a bench, presumably in a park, when Ashley, dressed like a prosperous middle-class Jew, passes, trips on something, and the other fellow jumps up and pulls a gun on him. A little talk follows, the desperate individual pleading with the Jew to go on and mind his business, etc., playing with the Jew in the meantime. The Jew sits down on the bench and enjoys the story of the young man's trouble which is leading him to want to take his own life. He must kill himself or be arrested the next day. He has stolen money from his employer to buy a ring for a girl who would not promise to marry him unless he could give her a diamond. After getting it, she throws the boy away. At this point Ashley says, "You were going to marry such a girl? Go on and shoot yourself."

The Hebrew offers to advance the boy the cash he has stolen, which he has been looking to help some Irish boy, and then tells his story. He had a boy who, like a lot of boys, traveled in bad company and got in trouble—he had to get some money in a hurry and at that time he was in the hands of a police man. His friend was too busy to see him; Cohen told his wife to say he was out; Abrahams had a sick wife, etc., and in desperation, after his own people had failed him, he went to the police station and offered to be an Irishman. The boss put up the money for bail, then advised him to tell his boy to skip out as he thought the case looked black against him just then.

The boy was proved innocent later on, but did not come back. It took him months to pay back the money and he vowed if the time ever came when he could help an Irishman he would. Jack Allman then sang two popular Irish songs, and then went while waiting through an entire evening of "just talk" to hear him. He has a rich, natural tenor, such as is not to be found in vaudeville or anywhere else very frequently.

DORIAN**Theatre—Royal.****Style—Comedy.****Time—Twelve minutes.****Setting—House of Dray.**

A clever blackface comedienne furnishes the fun with a witty prologue, neat stepping and a comic song. He then begins to jibe the orchestra and finally obtains the aid of four of the stage hands in his effort to bring laughter. One of these "stage hands" takes the centre, and in a rich baritone voice, begins the principal aria of "Martha," whereupon the others exit one by one, leaving the comedienne on the stage. She sings several well selected high class numbers which more than please. At the end of the act the blackface introduces the stage hand to the audience as Doris, a girl who is a "natural."

The act is pleasing mixture of "nat" stuff and refined material.

HIRSCHOFF'S GYPSIES**Theatre—City.****Style—Dancing act.****Time—Ten minutes.****Setting—Special scene in three.**

There are four men and three women in this act, which takes the form of a short pantomime skit. It is a Russian act in a new setting.

At the opening, the seven are discovered sitting near their tents. As the curtain goes up, they rise, and one of the women is induced by one of the men to give a dance. In the midst of her gyrations another one of the women interferes and plainly shows her jealousy. A dancing duet is arranged by the two women. Each arm wrests with a dagger-like knife and they begin. At the finish of their dance they come together for a knife duel and after a few passes one knocks the knife out of the other's hand.

The entire troupe then gets to work and present the usual dances given by Russians, but they are given in a well laid out routine.

The act is much better than the general run of acts of its class because of its novelty and setting.

EIGHTY-FIRST STREET**(Last Hall)**

The Helen Leach Wallin Trio opened at this house before a big audience Thursday night. Billed as the original Iron Jaw act, the three women lived up to their name. One performed a series of while the other two, suspended from iron frameworks on each side of the stage, hold the wire in their teeth. A few remarks made by one of the women could well be done as a caution, and among other things to an otherwise clean-cut act.

Bolger Brothers, banjoists, had no trouble in winning the audience and deserved the applause received.

Harry Langdon and Company, in "Kidding and Shidding in 'Johnny's New Car,'" had a pleasing turn. Harry and Rose came on to the full stage setting in a jilney and halted before a cabaret. After they had had refreshments, Langdon started to crank the machine, and among other things to happen, the "dick" cylinders blew up. Before the pair got the outfit going, an argument with the waiter took place, and Langdon, who had not paid the bill, got away with champagne and a leucy.

Following a five-part pantomime, "The Children of the Fend," Joe Laurie and Alben Bronson, the platinum pair in "Lost and Found," got a good hand. The "Lost and Found" might apply to the audience, for the turn is Jerry, going big big at times, then lagging. If the act could be bolstered up in a few places it would go over even better than it did.

"The Midnight Klam," a tabloid musical comedy, closed the bill. Little can be said in favor of this act. Fred DeGresse, the author, has given the company a poor vehicle to work with. The lines carry little in humor and at times are painful. Not more than a ripple of applause greeted any of the numbers. The comedienne includes Adelaide Archer, the prima donna; Bud Ross, Joseph T. Farrell, William Mack, two dancers, Alexis and Miti, and the chorae, Estelle Tabo, Billy Francis, Mignone Sidney and Fred Groom. The company did all it could for the act but to no avail.

PROCTOR'S 58th STREET

(Last Half)

A sufficiency of singing and dancing on the bill here for the first half is judiciously strong out by interspersing the program at the proper places with feature and comedy films.

Murphy & Lechmar rely mainly on their talk and burlesque drama bits. The woman disclosed a pleasing voice and the singing fairly helps considerably.

Playing brass in great style, "The Billy Penn Trio" do just enough singing and dancing to enliven their routine on the musical instruments. Two of the men work straight, while the third handles the comedy excellently in blackface. The act is entertaining at all times, being liked immensely by the Fifty-eighth Street regulars. It is a real vaudeville offering.

The "young girl" in Wright's "Hawaiians" puts over a pronounced "triggle" during her dance number in the turn which might be toned down a trifle. The act sticks to the regulation native music, playing ukuleles and guitars as an accompaniment to the numbers used. The little fellow looks strikingly like a girl.

After a World Film Feature with Gail Kane, Lamb and Morton offer a rather unique balancing act, which is reviewed in the New Acts Department. The Crespi, an English turn, go through a good series of dances, the girl's toe work being especially good. Her song does not add much to the act. The wooden soldier finish is unique and well done.

Mae Curtis sings four numbers pleasingly and in a manner distinctly individual. "Petticoats," former big time sketch, is well played by a competent company, headed by Kenneth Loane and June Jannin.

HAMILTON

(Last Half)

Sonia and Anthony, a man and a girl opening the bill at this theatre, are a clever pair of dancers. Their dancing is both graceful and artistic. Their singing, however, is weak. Eliminating their opening song number might work to their advantage.

Elliot and Mullen followed with a high class blackface act. They worked with pleasing speed. The man's soft-step dancing and the girl's ability to put over the song numbers were particularly impressive.

The audience applauded the entrance of George Armstrong. His singing of parodies of popular songs seemed to please many persons present. However, it is questionable whether his parodies are suited to neighborhood houses, as the lyrics are bound to offend many patrons. Serology and racial take-offs furnished the theme for all of them.

When Edna Aug, in her clever characterization of a scrub-woman, remarked, "Anyhow I do a clean act," the applause which followed tended to bear her out. At Monday's matinee she was forced to make a little curtain speech at the end of her turn.

Bryan Lee and company got away from the conventional Irish act, and their playlet, with a good little plot and well-sung numbers, received a big hand.

The Four Barbs did some very difficult acrobatics and received more applause than the usual run of such acts.

The bill closed with a feature picture with Robert Warwick in the leading role, that greatly pleased the audience and showed Warwick to be a favorite.

AUDUBON

(Last Half)

The high standard of acts at Manager Meyers' theatre is making his house very popular. Thursday night played to an over-capacity audience.

Dave Brothers, acrobats, proved popular openers.

Hazel and Alaro rendered artistic musical numbers. The girl has a wonderfully clear soprano voice, while the boy plays the piano with a display of more than ordinary technique. It is worth noting that they score a hit without resorting to any popular musical numbers.

John D. Wade and company present an unusual sketch. Wade, as an old Derby barber, is excellent, but those who support him do not carry sufficient conviction. The act received a big hand.

After "His Last Scent," a Keystone comedy, came Lela Wilson, reviewed under New Acts.

Clark and McCollough indulged in a lot of "nut stuff" and parodies, and kept the audience laughing from their entrance to their final exit.

Whoever wrote the material for the skit used by Billy Halligan and Dana Sykes gave them some corking good lines which the pair put over to the best advantage. Their closing song is very original and proved a winner.

The bill closed with the feature picture "The Vixen," with Theda Bara.

ESTELLE WILLS TO DO SINGLE

Estelle C. Wills, the original Mammy Janny in "Mammy Janny's Birthday," leaves the act Dec. 23 to go into vaudeville singly.

SEVENTH AVENUE

(Last Half)

"The Mimic World of 1916" (reviewed under New Acts) consumed so much time that there were but three other numbers on the bill at this theatre.

It is interesting to note that each of these three acts in turn had "business" with the orchestra leader in an effort to get laughs and that this "business" failed in its purpose. These acts could all be improved by eliminating this old trick.

Leonard and Louie opened the bill and threatened to be a singing act, but, after the first song, discarded their coats and worked hard as acrobats the remainder of the time. Their stunts were clean-cut, but not very original.

Sophie and Harvey Everett in "The Return of Adam and Eve" pleased the house and received a fair amount of applause.

Katherine Miles proved popular with her songs, but her dialogue is dull and her act would be better without it.

"The Mimic World of 1916" closed the vaudeville part of the performance.

BANQUET TO EXHIBITORS

PHILADELPHIA, Dec. 11.—The banquet of the Amusements Exhibitors Association in the Rose Garden of the Bellevue-Stratford Hotel, Dec. 6, was a big event in filmdom. Stanley Matheson, head of the Stanley Company, was the host. Joseph A. McCreedy was toastmaster.

The invited guests were Adolph Zukor, Lewis J. Selznick, William A. Brady, Manager Harry T. Jordan of Keiths, Lewis J. Breitinger, president of the State Board of Censors; Assistant Attorney General Joseph L. Kun, and Florence Stern.

An Overnight Song Sensation

Performers! you have always been looking for an "Old Time" Hit, here it is! A natural hit! And there are so few of 'em. A new song of "Ye Olde Days."

In The Sweet Long Ago

JOE MORRIS MUSIC CO.

MIKE MORRIS, General Manager

JOE HOLLANDER, Professional Manager

MILT STEVENS

Traveling Representative

PHILADELPHIA: 136 N. 9th St.

ARCHIE FLETCHER

145 W. 45th ST., N. Y. CITY

CHICAGO: Grand Opera House Bldg.

WALTER WILSON

Atlantic City

1029 Board Walk

BOSTON: 230 Tremont St.

JACK MENDELSSOHN

BURLESQUE

KAHN MAY GET COL. CIRCLE THEATRE

WANTS CHAIN ERE SEASON ENDS

Ben Kahn, who is conducting burlesque at Daly's and the Union Square Theatre, has been negotiating with the owner of a theatre in the Columbus Circle section for the lease of a house for five years to conduct stock burlesque.

It is said there are two available houses in the Columbus Circle vicinity that would make good burlesque centers. One of the houses is the Park Theatre, which it has been stated, could not be procured for burlesque, and the other Loew's Circle Theatre, upon which the Loew people have a short time lease. The Circle was one of the spokes on the Old Empire Amusement Co. wheel, and was a profit maker during the period that the shows played there. It is quite likely that this house will shortly start again on a burlesque career, as the Loew people, it is understood, may abandon the house at the expiration of their lease.

When seen at the Union Square Theatre yesterday, Kahn stated that he was looking for several houses to institute the same policy that he has inaugurated at the New Square and the Circle, and he was endeavoring to have a chain of five houses in Manhattan and the Bronx prior to the end of this season.

He declared the Columbus Circle section was ripe for burlesque again, and that the house he had in mind would be conducted along the same policy as his other houses, alternating shows with them weekly.

Mr. Kahn is also seeking a house in the One Hundred and Twenty-fifth Street zone in Harlem, and one in the Bronx to install his companies in. Kahn said that he would have the five houses operating in Manhattan and the Bronx under his personal supervision. The house that Kahn has in mind in the Bronx, it is stated, is in the One Hundred and Forty-ninth Street and Third Avenue zone and at present playing another variety of attractions.

NEWARK, O. OUSTS CENSORS

Newark, O., Dec. 10.—The Censor Board on burlesque shows has been discharged by Mayor Higbee. Henceforth the matter of censoring will be entirely in the hands of the theatre trustees.

WINTERS SIGNS WITH DINKENS

Sid Winters has been signed by T. W. Dinkens as principal comedian of his "Thoroughbreds" company for another season.

SON FOR MRS. IRVING ENGEL

Irving Engel, Jr., arrived at the home of Mr. and Mrs. Irving Engel in Brooklyn, Dec. 7. The proud father is treasurer of the New Peoples Theatre, Philadelphia.

LYRIC HAS CABARET NIGHT

NEW ORLEANS, Dec. 11.—Manager Lew Rose, of the Lyric burlesque, has set aside one night a week as cabaret night when all the cabaret entertainers are seen in their favorite specialties in conjunction with his big burlesque show. The winner by popular applause if the audience is given a week's work at the theatre or a suitable prize.

ADDITIONS TO ROSE STOCK

NEW ORLEANS, Dec. 11.—John J. Black and Edna Mifflord have joined the Lew Rose stock burlesques at the Lyric.

JACK DUNHAM LEAVES REVUE

Jack Dunham closes with the Burlesque Revue in Paterson, to be succeeded by Al Dean. Jack will join Sam Edwards and Billy Dodan, as "The Three Musketeers," in vanderville.

JOIN "\$1,000,000 DOLLS"

Mandel and Jackson left New York last Wednesday to join the "Million Dollar Dolls" at Toledo, replacing Pearson and Powers. They will open in Cincinnati.

STELLA WARD NOW ESTELLE

Stella Ward, soprano of "The Roseland Girls," has changed her name and will be known as Estelle Ward in the future.

DAILY RE-ELECTED DELEGATE

John Daly, advertising agent of the Gaiety, Brooklyn, was reelected a delegate of the Bill Posters' Union, local twenty-three, at its last meeting in Brooklyn.

"DOT" BARNETTE LOSES MOTHER

"Dot" Barnette, soprano of the "Cabaret Girls," was notified at the Gaiety, Brooklyn, Dec. 4, of the death of her mother at Kansas City, Kas.

SHOW FOR NEW YEAR'S MORNING

The "Monte Carlo Girls" will show at the Gilmore Theatre, Springfield, Mass., to start at 12:01, New Year's morning.

DENT "COOCH" APPEARANCE

The officers of the American Circuit and Manager Krane of the Olympic are much incensed over the report which has been issued that they allowed a "cooch" dance to appear at that house last week. They stamp the statement as "malicious and false."

BURLESQUE STOCK AT GOTHAM

The managers of the Gotham will install a stock company at their house, which will be known as the Gotham Stock Co.

KAHN CEASES TO BOOK GOTHAM

This will be the last week Ben Kahn will book the Gotham, Brooklyn.

BOB GORDON JOINED WITH MARION

Bob Gordon joined Dave Marion's Show as manager, Dec. 11. Nat. Golden is in advance.

BOOKING HALTED BY BERNHARDT ENGAGEMENT

WILMINGTON NEGOTIATIONS DROP

Arrangements for the American Burlesque Circuit attractions to play the Playhouse, Wilmington, Del., the first three days of the week for the rest of the season, are off.

Contracts were about to be signed, but the management booked Madame Bernhardt at the Playhouse for Christmas night, and requested the burlesque show to play there Tuesday and Wednesday. General Manager Peck declined, and decided to drop the negotiations for the house.

MILLIE DE LEON HEADS SHOW

Millie de Leon will open soon in her own burlesque show, "The Casino Girls," at Paterson, N. J., for a road tour of twenty-six weeks.

BURLESQUE NOTES

Barrow-Nate Golden arrived on Broadway last week with the Dave Marion Show. This is the first Golden has been seen around here since last April, when he left here for Chicago to arrange for the Summer run of the Marion Show at the Columbia.

Brennan and Cleveland, also Garland and O'Hara closed with Barney Gerard's "Some Show" at the Casino, Brooklyn, last week. Foley and Foley joined the show in Newark Monday.

Don Gallagher is Uncle Jim Curtin's chief lieutenant on Amateur Night at the Empire, Brooklyn, every Wednesday.

Marry Leonard, back from Europe, is playing with success opposite Solly Ward in the "Roseland Girls."

Marion Marshall replaced Maude Irving this week at the Peoples, Philadelphia, in Spiegel's Revue.

Frankie Elce was a visitor at Miner's, Bronx, on Wrestling night. She likes vanderbilt.

Forest Wyer has been signed by Gus Hill for an International Circuit attraction.

Foley and Foley have joined "Some Show" as a dancing feature.

Harry Parker will close with the "Cabaret Girls" on Dec. 16.

Trivie Taylor has joined the "Frolies of 1916" Co.

"BEAUTY AND FOLLY" SHOW WINS FAVOR AT THE OLYMPIC

"Beauty, Youth and Folly" for which Billy K. Wells wrote the book and lyrics, Raymond Perez the numbers, and staged under the personal direction of "Blutch" Cooper, won favor at the Olympic, New York, last week.

This is the show that "Blutch" rehearsed only a week last July and then jumped up to Toronto for its opening on a hurry call, and it made good.

There is a first part in three scenes and a burlesque entitled "Nutville," made up of "bits" and numbers. The book, which started off well, was soon lost, through no fault of the author.

Bert Weston, on whose shoulders most of the comedy falls, was right at home, playing a German in the first part, then a Jewish character in the burlesque. Weston is a clever fellow and works in a dry way, which goes high.

Dan Gracy played opposite Weston in an Irish character, doing nicely.

Charlie Ward, a brother of Sally Ward, in his several parts did well, particularly his "drunk" number with Minnie Harrison.

Don Trust is a good "straight" and sings and dances while.

Al. Drivell, Fred Rith and Lou Elder of the Alpine Trio had small parts which they took care of.

Sarah Hyatt, an extremely attractive young lady, was an excellent force, in the prima donna. Miss Hyatt makes a number of changes of wardrobe, each and everyone of pretty design. In tightness this young lady also shines. She leads her numbers well, and was particularly good in a selection from "Faust," assisted by the Alpine Trio.

Minnie Harrison, a clever ingenue, and Katherine Murray took care of their parts and led their numbers satisfactorily. They were pretty costumes.

Margaret King played several character parts in an easy way, and was in good voice.

The show is full of laughs and is fortunate in having good singing principals, as it has eighteen numbers.

The chorus of sixteen pretty girls work hard and looked pretty.

The show is well costumed throughout, the numbers arranged artistically and the principals well cast.

Miss Davenport's models, a posing act, was shown to advantage. The force of the girls and the manner of presentation was excellent, winning the favor of the audience.

CAMDEN OUST OF AM. WHEEL

"The French Frolies" will play Shamokin, Pa., on Wednesday, Dec. 13, instead of Camden, N. J., which stand has been taken out of the American Wheel.

BEN BOLAN DOING ADVANCE

Ben Bolan is now doing the advance work last night at the "Hells Hells." He started at the Olympic last week.

CRAYER RETURNS TO LYNCHBURG

LYNCHBURG, Va., Dec. 9.—J. Bryan Crayer, who opened up the Universal Theatre in Lynchburg several years ago and was later transferred to Charlotte, N. C., by the Piedmont Amusement Co., has returned to take charge of the same house, which is now designated as the Broadway. He succeeds F. A. Abbott.

SUNDAY CLOSING IN SYRACUSE

SYRACUSE, N. Y., Dec. 9.—A committee of ministers from several denominational churches has forced the closing on Sunday of all vaudeville theatres in this city. The committee will now try to force Mayor Walter G. Stone and Commissioners of Public Safety Nicholas to issue a similar edict against motion picture houses.

J. J. SHUBERT IN CHICAGO

J. J. Shubert, in Chicago rehearsing and reorganizing "The World of Pleasure" company, which is to go on tour through Texas and the South. The company has just returned from the Pacific coast.

SOTHERN ADDS TO RED CROSS

CLEVELAND, O., Dec. 9.—E. H. Sothern contributed to the British Red Cross Fund \$228.75 out of last Tuesday's gross receipts, \$907. The total of his gifts to the Red Cross amount to \$11,853.25 so far.

ARNOLD DALY SUEED BY BRADY

William A. Brady last week started an action against Arnold Daly to recover \$9,000 alleged to be due Mr. Brady on a note made Nov. 21, 1910.

"THE BIG SHOW" CELEBRATES

Last Friday evening, "The Big Show" at the Hippodrome celebrated its 175th performance. For the occasion, Anna Pavlova added a special number to her program and the ice skaters did an additional carnival divertissement.

DORZIAT APPEARS AT BENEFIT

Mlle. Dorziat made her first appearance of the season with William Pavlovskian last Thursday afternoon at the Strand Theatre at the benefit for the maintenance of the Service Corps of the American Ambulance in France.

MOMAND NOW MANAGING BLOU

BATTLE CREEK, Mich., Dec. 9.—Edgar Momand has succeeded Ernest J. Latimore as manager of the Bijou Theatre on the Butterfield Vaudeville Circuit.

SOCIETY GIRL JOINS FRENCH CO.

Mlle. Patricia, who joined Lucien Bonheur's French company at the Theatre Francaise, Monday night, is Beatrice Wood, a society girl.

MISS ANGLIN'S BROTHER MARRIES

ALBANY, N. Y., Dec. 9.—Basil Anglin, brother of Margaret Anglin, married Marie Therese Tracey, of this city, Wednesday.

WHEN IN PHILADELPHIA STOP AT

Margaret

282 N. FRANKLIN ST.
MARGARET SHERIDAN, Prop.
European Plan. Next to One Karlovsky's.

Fluhrer & Fluhrer

"Always working, thank you!"

ARTISTS AID CHARITY

Scores of prominent performers contributed to a program at the Hudson Theatre last week, given for the benefit of the Blue Cross Fund. Among those on the program were Mlle. Yvonne Allie Nazimova, Princess Nadonin, Andree Tourret and Jose Ruben.

WARREN BURROWS ON INTERN'L

Warren Burrows and his wife Leona Leslie are playing in support of Clifford Hippie, under the management of Edwin Townshend, in "Dream Girl o' Mine" over the International Circuit.

BELASCO BUYS GLASSWARE

David Belasco was again a busy purchaser at the sale of the Williamson Collection at the American Art Galleries. His purchases included blue vases for \$50, glass candlesticks for \$42, a glass pitcher for \$30, and two tall greenish blue vases for \$30.

MOSES GUEST OF PLAYWRIGHTS

Montrose G. Moses, who recently finished the work of editing the complete plays of Clyde Fitch, was a guest of the Playwrights Club at its meeting last Friday night.

"ARSENE LUPIN" REVIVED

Lucien L. Bonheur's Theatre Francaise Company has revived the detective play, "Arsene Lupin," at the Garrick Theatre. The performance serves to introduce to America Mlle. Mistinguette, who has been very popular with Parisian audiences.

GARDEN SHOW UNTIL SPRING

The "Show of Wonders" will continue its run at the Winter Garden until next Spring when it will start an unlimited engagement in Chicago.

STARS OF THE BURLESQUE WORLD

MARY PATRICIA
MANDEL and BAKER
Straight Prima Donna
Million Dollar Dolls
Direction AL SINGER

Flo **SHERLOCK SISTERS** offer
Best Sister Act in Burlesque
SIGNED WITH
Jacobs and Jermon Productions

GRACE LEWIS
Personality Prima Donna
With BEN KAHN'S
UNION SQUARE STOCK

GENE FAY
Alvarez and Martell
SCORING WITH
HARRY HASTINGS BIG SHOW

LYNNE CANTER
PRIMA DONNA LEADS
ROSELAND GIRLS
2ND SEASON UNDER MANAGEMENT
BLUTCH COOPER

ALICE LAZAR
Management
JACOBS AND JERMON

MURRY LEONARD
Making Comical from Hebrew People
WITH
Blutch Cooper's Roseland Girls

JIM McCABE
Doing Comedy
With STONE & PILLARD in
Ragdoll in Ragland Co.

JEAN LEONARD
FEATURED
With FRED IRWIN'S BIG SHOW
Soubrette different from the others
Re-engaged with New Show.

AMY EVANS
PRIMA DONNA
My First Season in Burlesque—Get Me?
WITH
BROADWAY BELLES CO.

GEO. P. MURPHY
With BARNEY GERARD'S
FOLLIES OF THE DAY

NORBERT SINAI
VIOLINIST
Season 1915-16—Offer Features, CHARMING
WIDOWS. Season 1916-17—Special
Feature, Broadway Belles.

CORTELLI
Playing Characters
WITH
SAM HOWE'S BIG SHOW

GEO. LEON
WITH
MONTE CARLO GIRLS
DOING DUTCH AND MAK-
ING GOOD

LEN DOLLY
WILLS and SOUTHERN
Straight Character—Ingenua Soubrette. With
BROADWAY BELLES CO.
OPEN FOR NEXT SEASON

JOE MARKS
JOE OPPENHEIMER, Manager.

GRACE L. ANDERSON
PRIMA DONNA
BOWERY BURLESQUERS.
MANAGEMENT HURTIG & SEAMON
Seasons 1916-17-18-19

BEN BARD
Straight
With STONE & PILLARD in
Ragdoll in Ragland Co.

Bigger and Better Than Ever
JIM BARTON
STAR
20TH CENTURY MAIDS

TEDDY DUPONT
Ingenua
With STONE & PILLARD in
Ragdoll in Ragland Co.

NORMA BELL
Winning Success
with
MAIDS OF AMERICA CO.

DOC DELL
Eccentric But Different
Signed for 2 More Years with
Fred Irwin's Majestics

BOBBY BARRY
with
MAIDS OF AMERICA CO.

JACK DUFFY
"Alias" King Versatile
with
Molly Williams' Own Show.

BOB TONY ED.
Calvert, Shane and Bisland
Mirth, Melody, Dance,
with the
MAIDS OF AMERICA CO.

MAY McCORMACK
With
BROADWAY BELLES CO.

BILLY CARLTON
German Comedian
HELLO GIRLS

VAUDEVILLE

★ ★ ★ ★ ★

EDWIN ARDEN

IN VAUDEVILLE

KATHARINE DANA'S

UNITED TIME

"FISHER FOLKS"

BIG TIME REPRESENTATIVES

PAUL DURAND

MGR. & PRODUCER

1005 Palace Theatre Bldg.

MAX HART

Room 902

Palace Theatre Bldg.

GENE HUGHES (INC.) and SMITH JO-PAIGE
VAUDEVILLE MGRS. 1004 Palace Theatre Bldg.

MAX HAYES

VAUDEVILLE BROKER

1001-1002 Palace Theatre Bldg.

PETE MACK

Palace Theatre Bldg.

JOHN C. PEEBLES

JOHN L. GORMAN, ASSOCIATE

Producer & Mgr.
High Class Vaudeville Acts
Palace Theatre Bldg.

JAS. PLUNKETT

VAUDEVILLE REPT.

804 Palace Theatre Bldg.

MAURICE H. ROSE and CURTIS JACK

1102 Palace Theatre Bldg.

STOKER and BIERBAUER

Palace Theatre Bldg.

HARRY FITZGERALD

Room 902

Palace Theatre Building

LEWIS & GORDON PRODUCING CO., Inc.

AL. LEWIS, General Manager.....Times Building
MAX GORDON, Booking Manager.....Palace Building

JACK DAILY & BERLEW

Whizzing Whirlwind Wizards

U. B. O. Time

Direction, WENONAH M. TENNEY

BILLY CARTER

Writes playlets and everything else—except songs—for vaudeville. KARLOV'S THEATRE, 6th and Stewart, Chicago.

RARE For Island Newspaper and editions of Theatrical O. K. PUB. CO., Decatur, Ill.

VAUDEVILLE FEATURE ACTS

MARIE STODDARD

Direction The "Bud Fisher" of Song Max Hayes

NOBLE RUTH and BARNEY NORTON

A BREEZE FROM MUSICAL COMEDY

Direction IRVING COOPER

HUSH! BIT OF SCANDAL EDDIE FOLEY-LETURE LEA

WITH 14 PEOPLE

ALWAYS A HEADLINER

KLEIN BROS.

THE "NOOTRAL ADMIRALS"

P. S.—We Don't Stop Shows. We Keep Them Going.

TRULY SHATTUCK & MARTA GOLDEN

Direction ARTHUR KLEIN

FRED ANDREWS THE WONDER ACT

NEW NOVELTY

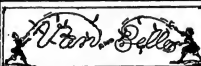
Direction JO PAIGE SMITH

KELLER ANNA MACK & EARL

Direction MAX HART

VODEVILLING

Private Sec. NORMAN MANWARING



Direction HARRY WEBER

FLYING MISSILE EXPERTS
AND BOOMERANG THROWERS

Booked Solid
U. B. O.—BIG TIME

JAS. GRACE AND EDDIE CONLIN — PARKS

"Three Little Pals"
Direction THOS. FITZPATRICK

VICTOR ADELE FOSTER & FERGUSON

BEAU BRUMMEL and the DEBUTANTE

JOHN C. PEEBLES PRESENTS WILLIAM SISTO

UNITED TIME

MAURICE BRIERRE and KING GRACE

Direction ARTHUR KLEIN

The Clipper's HEALTH DEPARTMENT

BY DR. MAX THOREK

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital, Chicago; Consulting Surgeon, Chicago; Chief, Chicago White Rats and Actors Fund, etc., etc.

These articles are written **exclusively** for the **NEW YORK CLIPPER**. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease, and the treatment of disease, should be **addressed** to the **HEALTH DEPARTMENT**, **CLIPPER**, 100 Broadway, New York City. Where space will not permit or the subject is not suitable for an article, the question will be referred to the appropriate specialist for diagnosis or prescription in these columns for his signature.

WRINKLES A TRAGEDY? MAYBE!

In my mail this morning I find the following communication from Kent, Conn.: "Dear Dr. Thorek: Please do not laugh at my query. I have acquired a multitude of many little lines under and around the corners of my eyes. I am not twenty-five years old as yet, and just recently someone pressed my nose and said: 'You do not look as young as you are.' I do not doubt as a result of the wrinkles observed by the person. In my profession, I have wrinkles in my face. And there are any methods by which these mischievous lines may be eradicated, or are they here for keeps? I asked my physician and he was told that if that was my only worry, I should be thankful." But I am sorry, I cannot afford the luxury of wrinkles. The camera is unmerciful and the laity does not understand, so please help!

ROBERT ARTISTE.

I feel the force of argument of this letter and have, therefore, selected it as subject matter for an article, knowing how many young women are troubled similarly afflicted. I shall, therefore, dwell on the subject with some thoroughness.

Nothing affects the skin so profoundly than when she discovers some morning looking in the mirror and finds that her freckles are beginning to undermine the natural smoothness of the skin of which she is so proud. She is then seized with thought of reality for the time being and entertain hopes that these lines are only temporary and that their doom will vanish. A few days, or perhaps weeks, lapse, but the lines become more pronounced and she is then truly alarmed. She will obtain medicines, lotions, pomades and cosmetics which she applies indiscriminately to the face and thus does her skin further injury. She finally resorts to beauty-cure. I believe that the ladies of the stage should have no inadequate knowledge of what constitutes wrinkles and how to remedy them.

Wrinkles are caused as a result of relaxation of the skin due to the absorption of the "padding" or tissue underlying the skin. Either that or a loss of tonicity of the skin itself. You, therefore, will see that wrinkles may be treated according to the causes which operate in their production. Take it as a general principle and you will find that wrinkles arise out of every hundred women will resort to massage for the eradication of wrinkles. It is true that massage will relieve but used judiciously and without a set method, it will not only do no good, but will, in many instances, annihilate the very object for which it is applied.

The best results are obtained from hand-massage. The cushioned finger cannot be supplanted by any mechanical means. However, if an apparatus is used in use for the purpose, only the poorest kind of rubber applicator should be used—the ball variety.

For members of the profession who are on the road right along, I would suggest a portable apparatus, one that is easily available in any of the better-grade surgical supply houses.

One is indebted to Zabludovsky for the most scientific system of facial massage, which can be conducted by either manual or mechanical means, or a combination of the two. He suggests that the following massage be carried out several times a month to get the desired results in case

of wrinkles of the face and neck. The massage is best performed in the morning and about the same time of the day each hour. The parts covered with hair, whether shaved or unshaved, are to be avoided by the fingers. If another person administers the treatment he should stand at the head of the patient.

1—Striking and kneading of the forehead. Kneading is done with the right hand, which moves zig-zag-wise across the forehead, beginning at the bridge of the nose and extending as far as the margin of the hair; whilst the left hand, with light stroking movement, beginning at the frontal sinus (middle of forehead), travels lengthwise over the forehead to the sides laterally.

2—Kneading of the nose with balls of the thumbs and index finger of the right hand. The zig-zag vibratile movement proceeds from the tip of the nose to its root, and extends laterally over the wings of the nose.

3—Kneading of the left cheek, double motion. The right hand half-closed, moves across the face from within outwards and vice-versa, with the thumb and index finger upwards, beginning from the lower jaw to the cheek-bone, below the lower eye.

4—Kneading the right cheek with both hands half-closed in the vertical direction. Chiefly done by the thumb and index finger; the latter bent at right angles. The movement extends outward from the lower jaw right over the cheekbone to the forehead beneath the right lower lid.

5—Smoothing the lines of the forehead. The working of the thumb and middle fingers of both hands across the forehead in the same line to the temporal region (side of head).

6—Stroking the lines under the eyes with both thumbs. The movement begins on the bridge of the nose and is continued over the cheekbones to the lower eyelids as far as the temporal region.

The action gives us one of the best and simplest methods at our command to obtain efficient facial massage. These glasses will hold section and can be moved about the face in any direction.

Wonderful results are often obtained by proper application and persistent use and strict adherence to the above plan. Strips of plaster of appropriate size are used to hold the glasses in place, to prevent confusion, at the corner of the eye (crow's feet) under the eyes, etc.

A combination of methods will prove effective in many instances. Thus: The face is first massaged by hand (with cold cream); then followed by Band's cup and the adhesive plaster is applied to the deep-seated wrinkles around the eyes, forehead, etc.

The only time this treatment is used is just before retiring, as the face during sleeping hours is placed. All the dressings are removed in the morning and the face massaged for the day. By following this method for some time, it is not too surprising to see the youthfulness can be restored to a wrinkled face.

For further information on certain surgical procedures often give results.

ANSWERS TO CORRESPONDENTS

NERVOUS STOMACH.

MR. T. J. McW., New York, writes:
"Dear Doctor: I am a married 42 years of age, and of late I have had many disappointments and am in a nervous state of mind. I do not know to add to my mental misery I have belchings of sour liquids that are forced back into my mouth and the stomach. This is worse about half an hour after eating and especially after or before I go on the stage. My sleep is disturbed and I am unable to sleep. Please tell me what your opinion is of my case and what you would suggest that I do to get my system straightened out."

REPLY.

You, no doubt, have nervous dyspepsia. The undigested food is the cause of the worry and mental agitation. Eliminate these factors. You can do this if you try with persistent effort. A glass of hot water on the empty stomach, to which has been added a teaspoonful of Carlsbad salts, will act as a cathartic. Do not eat and take a teaspoonful of syrup of bromides and after meals a half-teaspoonful of baking soda. Do not overeat your stomach. Direct your mind into different channels.

HAMMER-TOE.

MISS E. F. Root, New York, writes:
"Dear Dr. Thorek: I am 31 years old and a 'movie actress.' For some time past I have noticed that my middle toe on my left foot, which at first did not bother me very much, but of late has become very painful. The doctor says it is a hammer-toe. Yesterday I found it impossible to put on a shoe, it was so painful. Please advise me as to what to do."

REPLY.

Hammer-toe is usually due to crowding the toes out of shape by ill-fitting shoes. The first step to be taken is to have your doctor immobilize the affected toe in a hyper-extended position for at least a month. After this time you may find the trouble much improved, or even cured. Should it not improve, the treatment must be surgical and proper care for the correction of the deformity may be considered. Everything possible will be done to relieve your trouble. Correction has been decided upon. With persistent effort the results are often gratifying.

WATER ON THE BRAIN.

MR. F. A. Davenport, Toledo, writes:
"Dear Doctor: My wife is twenty-one months old and is suffering from hydrocephalus. It is our second baby. We are very anxious to know what can be done so that very little can be done for the child. We want to know if there is any hope for her. How long can we live with this condition? Is it ever curable? Any help or information will be thankfully appreciated."

The outlook in cases of that sort is not very brilliant. The doctors have spoken of hydrocephalus as a disease of the nervous system (?) of the various operations devised for the cure of the trouble have not proved successful. In the case of the child, bar puncture (puncturing the canal where the spinal cord is located) will relieve the pressure. In the case of the child, Tappings, in mild cases, have been quite successful. The permanent cure is still in question. The condition may last for a great many years.

FEMORAL HERNIA.

MR. L. M. R., St. Louis, Mo., writes:
"Dear Doctor: A little lump appeared in my right groin. I am a dancer, and the doctor here told me that I have a femoral hernia. I am not sure, but I am through the columns of the Health Department of the Clipper, what this really is and what can be done for it."

REPLY.

Femoral hernia is a form of rupture, where the contents of the abdomen protrude into the situation than the ordinary form of rupture. In the beginning, before the condition becomes too serious, it may be cured by a well-fitting truss made. This may

do you a great deal of good. After giving the truss a thorough trial, and after it fails, then an operation may have to be considered. However, for the present the truss will do.

TAKING COLDS EASY.

MR. C. McD., Des Moines, Iowa, writes:
"Dear Doctor: I am a performer and consequently on the road. I take cold very easily and am an expert on colds, coughs of the head and body. I would be very grateful to you if you will tell me of something to do to prevent these colds from making me miserable. It is embarrassing to feel that you have to be on the road and nurse a cold over so often. Your advice through the Clipper will be gratefully appreciated."

REPLY.

There must be something systematic that predisposes you to take colds. Either you are in a run down physical condition or there is a focus somewhere that is responsible for the trouble. Look for tonsillitis and adenitis with enlarged tonsils. Increase your bodily resistance. Live properly. Study yourself and discover the particular cause that operates in your case and carefully avoid it. Among the most effective reasons for colds are the hot foot-bath, the hot drink (iced, or a cold), a thorough purge, and rubbing the feet with camphorated oil. The hot footbath should usually last about twenty minutes, and be taken in a very thorough manner. The feet should be in a blanket. After taking the bath, get to bed and do not move about—thereby neutralizing the action of the Aspirin five grains every three hours for five doses.

A FAT-REDUCER (?).

MISS L. P., Jersey City, writes:
"Dear Doctor: I am a woman who has discovered a treatment to reduce fat. The application is an external one, perfectly safe, and does not require any treatment upon myself and can reduce after the first treatment from two to four pounds a treatment. I have been using it for some time. I am very satisfied with the results. Kindly inform me if I have to have a license to sell my goods. Can I get a patent on the same, and how can I get about it? I shall wait anxiously for a reply."

REPLY.

In order to treat obesity by any method one must be licensed to practice medicine in the respective State. I would suggest that you curb your vanity and realize that you have made absolutely sure that your preparation will be of benefit to the public. I will suit on a number of persons upon whom you may try it. After a thorough investigation you may say to a patient after whom you think that is the course you wish to pursue, who will give you full directions.

PAIN IN HEEL.

MR. G. T. M., Waco, Tex., writes:
"Dear Doctor: I have been troubled by a muscle paralysis concern. I am thirty-three years of age and have always enjoyed good health. Six weeks ago I was in pain in the left heel. A doctor told me that I had a muscle paralysis. I applied application which, however, did not relieve the condition. The pain was constantly getting worse and I saw two other doctors, who also said it was rheumatism. They gave me some medicine to take internally and I was told that if I did not get better than when I started. I have obligations to meet and simply must get well. Please advise me as to what to do. I will look for a reply through **THE NEW YORK CLIPPER**."

REPLY.

There are a number of kinds of rheumatism. The first thing to do is to establish what kind you are. Have a 'fixation test' made. This will tell you the kind of the tale. If the test is positive, certain vaccines will have to be used, together with other methods suggested by the physician who you have consulted.

NELL BRINKLEY'S TRIBUTE TO

HOWARD JOHNSON and FRED FISCHER'S

"YOU MAY HOLD A MILLION GIRLIES IN YOUR ARMS"

Sensational New Ballad

NEW YORK EVENING JOURNAL • • America's Greatest Evening Newspaper • • THURSDAY, NOVEMBER 23, 1916

"You May Hold a Million Girlies in Your Arms"

Nell Brinkley's Idea of the Season's Latest Song Hit

Copyright, 1916, International News Service.



STOP a minute—were it you are on your way to supper and starlings are singing above the house of the girl you love the last—step a minute while I tell you—you might have time to stop and buy a note to try tonight—stop and listen. Hear—no a plain direct you can arrest your heart—each like the other: and do you value one more than "better off" in the tiny platform selling you that room for just one cent—don't you treasure its glimmer and glow—because it's cheap and new?

A man's arms are wide and can circle many a girl at a time—that is, if you do that—but the little cage under the third button of his vest, so only a wee slice of a thing, no bigger than a bird just one girl's form.

Be the **Q.U.I.T** GIRL'S best friend there. The dove "that latched a thousand ships," the only form that can bring pain and wild happiness all at the same time; the flame that has no doubt and does not fade. Just there's singing about it on the stage and off, all over the land, now.

WHEN the shadows fall, some one I recall, loved her—long ago: *Love's a funny game, we are all the same, you'll find wherever you go.*

As old minstrel's to always are, it's strange how she lingers with you. **CHORUS.** You may hold a million girlies in your arms, But there's only room for one down in your heart!

You can always wait girl's love, who look mighty good as you. But there's only one can give your love a start; They may bring a new love, but the old love will never depart. You may hold a million girlies in your arms, But there's only room for one down in your heart.

Take a bit of time, sit—even if I must hold your dress soft underneath—be sure to take a wee bit of this song. 'If you parted suddenly, it will make your heart with her, and if all's serious, why then 'twould be a good machine of telling her that she is the girl there in your heart! And you can keep the rest and say, 'The only in the end. —WILL BRINKLEY.

Animals That Wield Lightning

Their Marriage Life

Heaven Is Their
Warren Is Their

BOSTON
181 TREMONT ST.
PHILADELPHIA
BROAD AND CHERRY STS.

LEO FEIST, Inc.
135 W. 44th St., NEW YORK
CHICAGO, GRAND OPERA HOUSE BLDG.

ST. LOUIS
7th and OLIVE ST.
SAN FRANCISCO
PANTAGES THEATRE Bldg

JENIE JACOBS presents
E. CHARLES BENSEE and FLORENCE BAIRD

The Only REAL Scotch Girl Doing Scotch in One

This Is Not All She Does Well

WANTED **ICE SKATERS**
FOR EXHIBITION WORK IN CABARET
Also Novetty Acts, Trills, Skater Teams, Etc.

MAX ROGERS, Strand Theatre-Building, New York

Adah Miller **Arthur Collins**

LEADS OR SECOND BUSINESS
STOCK, REP. OR ONE PIECE

LEADS, SECOND BUSINESS, CHARACTERS
311 ST. JOSEPH, ST. MOBILE, ALA.

Cornell-Price Players

Wants young man for General Business with Specialty and to Manage State, Address Week December 11, Canal-Down, Ohio, Week, 16, Demmon, Ohio, CORNELL & PRICE

SCOTT MOORE'S THE PASSING FOLLIES OF 1917

PIANO PLAYER that doubles bass. Must read and transpose.
CHORUS GIRL—double matinee, double chorus. Musical comedy people in all lines. People doubling brass give best results. Wardrobe, appearance and ability. If you have any doubts about making good, don't try this show. Make it low-reel low. Tell all that letter. Every where. Desires keep off. Gaitersville, Ill., 11-13-14. SCOTT MOORE, Mgr.

MIL0 B. DENNY "DEN" WANTED

For one of the oldest repertoire companies in the Middle West. Character man for Gen. Bus. Woman for Juveniles Leads and Some Heavies, one who sings ballads or does specialties given preference. Salaries must be low—they are absolutely rare. Address RICHARD HENDERSON, Center Point, Iowa; care of Henderson Stock Co.

AT LIBERTY

LAWRENCE CASSELL
Gen Bus—Stage Carpenter—Specialties. Age 25, Height 5'10", Weight 160 lbs. O. K. Xena, O. K. Yonkers, N. Y. Address: After 5:30 P.M., 10 W. Pearson St., Chicago, Ill.

PLAYS, SKETCHES WRITTEN

Call or letter for stamp. List of Plays: Hated Plays, Acts, Songs, Magic, Vips, Make Up stamp. Songs Poets set to Music, Songs and Plays, Hated, etc. Gambler, Playwright, 428 4th Ave., Pittsburgh, Pa.

PENCE SAXOPHONE ORCHESTRA

At Liberty
Just the right size for Rep-Perf Stock or Theatre work. **—PEOPLE—** All do Specialities. Salary reasonable. No objections to usual holiday pay. **—MAN—** Plays, Makes up and handles Saxophones. Will join musical organization. All double brass. **—PENCE, Newark, N. J.**

ACT WANTED

DRAMATIC OR COMEDY. Twenty minutes act. One man, Italian, dialect one or two women. English. Must be up-to-date, will pay Cash. Address Wm. SWIRAGLI, 119 Court St., Falcon Theatre, Boston, Mass.

AT LIBERTY

CLEVER INGENUE—Song Leader, Southerner, Specialist, Modern Song. Age 24, height 5 ft 6 in, weight 135 lbs. **—BILLY, a soprano.** Dramatic or vaudeville. Reliable managers only. Write or wire. **MRS NELL FULTON, Gen. Del., Marion, Ill.**

Complete Scientific Soap Bubble Manipulation Act

For sale by the originator. Spirit Paintings Act complete as presented by me over the Big Time. Only act of its kind ever presented. Stamp for information. **KAY J. FINK, Reading, Penna.**

WEBSTER VAUDEVILLE CIRCUIT

306 DELAWARE BLDG., CHICAGO

Honestly built for the profession
\$28.50 to \$75.00
No advance to prices yet. See catalogue on request.
NEWTON & SON, 20 Elm St., Cortland, N. Y.
N. Y. City Agency: First Place, 300 W. 41st St.

WANTED

for the JACK BENAMIN CO.

Character Man and Character Woman. Juvenile or General Business Man to double Piano. Musicians for Band and Orchestra or stage. Remember, this is Eleven months work every year, as the company only lays off during the month of December. Don't answer this unless you are A-1.
Address JACK BENAMIN, Salina, Kansas

AT LIBERTY JAN. 1st, 1917

AUDITOR, SECRETARY and CORRESPONDENT

(Ten years with present firm): Possessed with sound judgment; mentally and morally dependable. Credentials and record are of the highest character. Have logical reasons for wanting a change: Salary \$3,000.00. Address TACTICIAN, care of NEW YORK CLIPPER.

Wanted Immediately

For Roza's British Theatre, good vaudeville and novelty acts, that can change for month, at least, or longer. Great chance for good talent or musical comedy Co. I have taken over the British Theatre and have the best place in city for talent and vaudeville. Don't want any of the old digger acts—bad ones. Good show down. I have catered to the public down here say for six years. Only good singers and dancers with all vaudeville and who can change need answer this advertisement. A long engagement to those who can change. Board and lodgings very reasonable in city. Write or wire. We wish all friends Merry Christmas and Prosperous New Year. **JACK AND MARIE ROSELEY, Roza's British Theatre, St. John, Newfoundland.**

WANTED FOR LEWIS AND OLIVER PLAYERS

PEOPLE IN ALL LINES; scenic artist and building business manager. Send late photos. Opening Sunday, 24, Raharara, week earlier. Address **LEWIS AND OLIVER** Sherman Hotel, Chicago, Ill.

GEORGE BUTLER

(Formerly Prior and Butler)
Glad to hear from managers in New York, Pennsylvania and New Jersey that want a Popular Prior attraction that gets the business invariably.
Always pleased to hear from Baltimore people in all lines. Harry Derry is "Making Good" in the Comedy Parts. All letters answered.
GEORGE BUTLER—Berwick, Pa., week Dec. 11, and Hawley, Pa., week Dec. 18.

J.B. SWAFFORD WANTS

Character woman to do general business; state age, weight, height, pay own; mention 3 specialties. **H. A. SWAFFORD PLAYERS, Derry, N. H.**

WANTED Press Agent and Assistant Manager for Permanent Stock

Able to frame catchy Ads and write Good Stuff and get it over. Must have Stock Experience. State age, past experience and lowest salary. Address **MUSIC HALL AMUSEMENT CO., Col. F. F. Horne, manager, Akron, Ohio.**

LONA FENDELL STOCK COMPANY

IN REPERTOIRE
Wants good General Bus. Man, good Gen. Bus. Woman. Pianist to double stage good Specialty people who can play parts in to boots. State all in first letter. Helen Kent write. **DANIEL J. FENDELL, Princeton, Minn.**

MOTION PICTURES

MATTER OF SUNDAY CLOSING UP TO COURT OF APPEALS

Rogers, Attorney for Albany Exhibitor Whose Test Case Started the Present Trouble, Finally Decides to Forego Request for Rehearing. Decision Soon.

It was finally decided last Friday by Gustavus A. Rogers, attorney for Leroy H. Bender, the Albany exhibitor whose loss of a test action, through the adverse decision of the Appellate Division of the Supreme Court of New York, closed the recent wholesale Sunday closing of picture houses in twenty-five counties, to take the case to the Court of Appeals.

Although the general sentiment seemed to be in favor of asking for a rehearing before the Appellate Division in the matter, which is of undeniably grave importance to every exhibitor in the State, because of the possibility of the Court of Appeals rendering an adverse decision that would have the effect of closing the picture theatres of the entire State on Sunday in addition to those already under the ban, Mr. Rogers decided to take the case.

A decision is looked for by Dec. 22, and in the meanwhile several movements have been started to enlist the public in the fight for a liberal Sunday observance law. Slides have been distributed to the exhibitors in New York City and up the State carrying a statement by the National Association of the Moving Picture Industry, explaining the situation thor-

oughly. Legislative relief is already planned, a bill having been introduced in the event of the Court of Appeals deciding adversely in the Bender case.

The Motion Picture Exhibitors' League of America has ordered a propagandistic circular printed, of which one hundred thousand will be distributed daily to the public through the film houses containing the following statement: "Twenty-five per cent. of the attendance of motion picture shows is on Sundays, showing that Sunday is the principal opportunity for entertainment and education for the great masses of the people.

"Statistics prove that the motion picture is not only socially beneficial from the standpoint of entertainment and education, but it has been the means of maintaining the American home in that it has enabled the family to assemble together on Sunday, instead of being disrupted by the head of the family drinking or otherwise away from the family."

The statement continues in much the same vein, for several lengthy paragraphs. A similar statement signed by most of the prominent manufacturers has been mailed to voters throughout the State.

MAE MARSH IN "POLLY FIRST"

Mae Marsh will make her debut as a star under the auspices of the newly formed Goldwyn Pictures Corporation in "Polly of the Circus." "Fair and Warmer" and "Twins Beds" two other Broadway successes controlled by the Selwyns, are scheduled for early screen production.

"RACE SUICIDE" GOING STRONG

"Race Suicide," one of the very sensational features to get by the eagle eye of License Commissioner Bell, is going strong in New York City just now. The Phax Coka picture has been helped considerably by the birth control controversy presently being waged in the courts.

PORTLAND STARTS SOMETHING

It used to be the custom to name babies after presidents of the United States; Portland, Oregon, however, has started a brand new fad, through one of the local families naming a recent addition for June Caprice.

LAMBERT'S GOOD YARN

Dick Lambert pulled a good press yarn which reached the front pages of several metropolitan dailies last week. By way of slipping "twenty thousand leagues under the sea" into the reading columns, Lambert slightly suggested the German U-boats might have a coaling base in the Bermudas, and the papers fell for it.

SELMICK BUYS LUBIN STUDIO

Philadelphia, Pa., Dec. 9.—Lewis J. Selznick and associates, according to a report here, have purchased the Lubin Mfg. Co.'s enormous studios and film laboratories covering the entire block of Indiana Avenue and Twentieth Street. The purchase price is said to have been \$1,900,000.

CENSORS BAN WHITE SLAYERS

The National Board of Review, formerly known as the National Board of Censorship, has placed the official kibosh on "White Slave Film." Hereafter none will be "passed" no matter how eloquent the "moral lesson" involved.

REALKRAFT TO FILM HISTORY

The Realcraft Film Corp., a new \$500,000 concern, has been formed to make a complete history of America in films. A. Reeder Ferriday is president of the Realcraft Corp., and George Brangle Ten Eyck will produce the series which will embrace fifty-two separate features of five reels each.

PICKETS ILLEGAL COURT HOLDS

City Magistrate Deuel of New York held picketing illegal in an opinion handed last week in the case of Albert Mackler and Israel Lindell, convicted of disorderly conduct as the result of an attempted boycott against B. S. Moss, Jefferson Theatre, while a machine operator's strike was on during the month of October.

BORGULM WINS VERDICT

Gatton Borgulm the Danish sculptor was awarded a verdict of \$440 in the Supreme Court, New York, December 5, against Frank J. Marion, president of the Kalen Co. Borgulm sued for \$2,800, alleging the picture magazine owed him that amount for art work on a \$120,000 fountain on the Marion estate at Stamford, Conn.

SEATTLE LOSES LICENSE FIGHT

SEATTLE, Wash., Dec. 8.—The effort to reduce the existing high license rate for picture theatres was defeated December 8, when the proposition to cut the present fees in half came up for discussion before the local city fathers.

REICHENBACH OPENS OFFICE

Harry Reichenbach, publicity director for some of the biggest film organizations in the business in his time, has opened an office to publicize everything in sight. He is presently working on a syndicate series in the interests of Alice Brady.

PARAMOUNT DISCARDS HERALDS

Paramount has decided to do away with the use of heralds permanently as advertising helps to the exhibitor. A form containing synopsis, press matter and cast has been substituted.

DILLINGHAM SECURES CHAPLIN

Charlie Chaplin, who is coming to New York to spend the holidays, has agreed to make one appearance at the Hippodrome and another at the Century, Christmas night, for Chas. Dillingham.

VITA'S NEW SERIAL

Vitaphone added its latest to the serial ring December 12 with a new thriller entitled, "Dangers of Doris." There are ten separate installments.

GREELEY'S NIECE ACTRESS

Horace Greeley's niece, Evelyn Greeley, a young Chicago society girl starting as an extra on the Coast two years ago, has risen to starring honors after a long hard fight. She will be seen shortly in a screen version of "Just a Song at Twilight."

BRENON'S VAUDE VENTURE

Just to vary the monotony of producing big movie box office successes, Herbert Brenon, whose "Daughter of the Gods" and "War Bride" have placed him in the very front rank of picture directors, will stage Mlle. Danie's frothing ballet divertissement. The act will be seen at the Palace after a preliminary trip through the provinces.

TAYLOR JOINS FOX

Wm. Taylor, who made some of the best picture movies, released last season, has joined the Fox forces in Los Angeles.

WORLD TITLE CHANGED

The title of the World feature "A Law Unto Himself" has been changed to "The Bondage of Fear."

PARAMOUNT MERGES

Through the purchase of what is usually spoken of in film circles as the Hoddinson stock, Adolph Zukor and his associates in the Famous Players-Lasky combine have acquired a controlling interest in the Paramount Pictures' Corporation. The deal practically assumes the proportions of a merger, but for the present there will be no change of policy or officers.

Frederick Collins, head of the McClure Syndicate, and the newly formed Superpictures' organization, has a suit in court at present against several stockholders of the Paramount Corporation, calling for the delivery of a large number of shares which he claims he obtained on option on last July. A decision momentarily expected in the Collins' action may change the complexion of things considerably.

PENN. COPS IN FILM DRAMA

The Pennsylvania State Constabulary has been drafted into a feature film to be released shortly. Geo. Soule Spencer plays the leading role.

SHEA FORMING FILM CO.

Mike Shea, the Buffalo vaudeville magnet, is forming a new film producing company in association with several Canadian capitalists. The main offices and studios of the company will be in Toronto. Pat Casey is handling the New York end of the proposition at present.

AD. KESSEL, III.

Ad. Kessel, president of the New York Motion Picture Co., and vice-president of the Triangle Film Co., was taken suddenly ill at his office in the Longacre Building, last Friday. He was removed to his home and was reported as well on the road to recovery early this week.

O'DONNELL LEAVES SHERMAN

E. J. O'Donnell has retired as New York representative for Sherman-Elliott, the Minneapolis concern, whose recent entry into the metropolitan field attracted such favorable attention through the whirlwind campaign they instituted on "The Cedra."

PROMOTER SUES MIRROR FILMS

A law suit asking damages to the extent of \$160,000 was started in the Supreme Court last week, by Percy R. Gornat against Mirror Films, Inc. and the Lambert Film Corp. Gornat, a promoter, alleges the money is due him from the defendants as commission on stock sales when the corporations were organized in July, 1915.

BARRYMORE QUILTS STAGE

According to an announcement of the Metro Pictures Corp. Ethel Barrymore has quit the legitimate stage permanently and will devote her talents and her talents to motion picture work for B. A. Rolfe. "Her most recent screen production, 'The Awakening of Helena Ritchie' will be released by Metro, December 18.

FEATURE FILM REPORTS

"THE ROAD TO LOVE"

Morocco. Five Reels.

Released Dec. 7 by Paramount.

Cast.

Helga...Lena Ulrikh
 Gordon Roberts...Colin Chase
 Lella Badger...Lucille Ward
 Kari...Edna
 Kari...Alfred Vessberg
 Sid Malik...Hershel Mayall
 Sid Malik...Joe Maynard
 Abdullah...Alfred Longworth
 Story—Melodrama, of love romance and adventure. Locals, Algeria. Written for screen by Blanche Comgan Cole. Directed by Wm. Taylor.

Action—Holding.
 Suspense—Well sustained.
 Continuity—Even.
 Detail—Good.
 Atmosphere—Realistic.
 Photography—Beautiful.

Remarks.

This feature contains a well visualized story a first class acting cast and much that is impressive in the way of scenic investment. The spirit of the picture is capably suggested and there is plenty of real live adventure to keep the interest alive from start to finish. The Algerian desert scenes are particularly good. Arabs, camels, caravans and other characteristics of the country are shown and help materially to create the requisite atmosphere. The fight put up by the Americans here against a mob of Arabs will surely register with the average fan as a convincing bit of picture craft. Lena Ulrikh gives a decidedly clever performance in the leading role. On the whole a class A Paramount.

Box Office Value.

Three days. Advertise the character of the story and feature Ulrikh.

"THREE OF MANY"

Idea. Five Reels.

Released Dec. 13 by Triangle.

Cast.

Mina Antonic...Charles Williams
 Emil Fortensen...Oskar Gunn
 Paul Gordon...George Fisher
 Story—Drama of love, war and friendship. Written for screen by C. Gardner Sullivan. Locals, New York and northern Italy. Directed by Reginald Barker.

Action—Rapid.
 Continuity—Smooth.
 Suspense—Keen.
 Detail—Right.
 Atmosphere—Very good.
 Photography—Standard.

Remarks.

"Three of Many" is an appealing little story of elementary plot, but contains enough that is interesting to put it over. The tale revolves around the friendship of an Italian, an Austrian and an Italian-American girl. The Italian is in love with the girl, but she is inclined to look with favor on the suit of the Austrian. The love affair, with its triangular aspect, however, does not in any way interfere with the friendship of the trio. All this takes place in America, where each has come to better their condition in life. Later we see the girl in Italy, whither she has journeyed to become a Red Cross nurse. The Greek European conflict is on, and after a series of logical events occur the three meet in the theatre of war. The finish, while not what one might expect, is at least natural. On the whole a good Triangle.

Box Office Value.

Two days. Advertise this as a human interest story of the European War. Feature C. Gardner Sullivan as the author of "Origion." Suitable for any grade of theatre.

"ALL MAN"

Brady-World. Five Reels.

Released Dec. 4 by World.

Cast.

Jim Blake...Robert Warwick
 Sandy Bluebottle, his valet...Louis Grist
 John Sherman Blake, his father...John Barker
 Charles Duncan...Charles Duncan
 John Maynard, railroad magnate...John Maynard
 Alice Maynard...Alice B. Francis
 Alice Maynard...Alice B. Francis
 daughters...Greta Holmes, Mollie King
 Charles Barker, attorney...Geo. McQuarrie
 Snap Higgins, coppersmith...Johnny Eines
 Mokin, an agent...Henry West
 Story—Western melodrama. Written for screen by Willard Mack. Directed by Emile Chautarde.

Action—Entertaining.
 Continuity—Story is coherent.
 Suspense—Average.
 Detail—Satisfactory.
 Atmosphere—O. K.
 Photography—Good.

Remarks.

A millionaire sends his scapegrace son "out west" to begin life anew, as it were. Son isn't a bad sort of chap and arriving at father's ranch in Montana sets things up and decided to show his skeptical parent that he possesses the qualities essential to worldly success. He thrashes the ranch bully, thereby making himself solid with his cowboy associates. The railroad also attracts his attention and that soulless corporation quickly finds that he has to deal squarely with the natives or pay the penalty. The president of the railroad has a pretty daughter. She and the now thoroughly rejuvenated young Easterner of course fall in love. This complicates matters, but our hero straightens things out to perfection by putting it all over sweet-heart's papa in a business way, thus convincing that opinionated gentleman of his fitness as a son-in-law. Familiar yarn satisfactorily visualized in every way.

Box Office Value.

Two days. Suitable for any class of house. Advertise Warwick and King.

William A. Brady

in association with

WORLD PICTURES
 presents

E. K. LINCOLN
 and
 JUNE ELVIDGE

in
 The World
 Against Him

Produced by
 PARAGON FILMS, Inc.

Directed by
 FRANK HALL CRANE

"A CONEY ISLAND PRINCESS"

Famous Players. Five Reels.

Released Dec. 13 by Paramount.

Cast.

Princess Elm-Zim...Irene Fenwick
 Pete Mithallend...Owen Moore
 Alice Gardner...Owen Moore
 Tony Green...Clifford B. Gray
 Jan Kewer...William Bailey
 Mrs. King...Kate Lester
 Alice's Mother...Dora Mills Adams
 Old Money...Russell Bassett
 Story—Comedy drama of modern life. Locals New York and Coney Island. Adaptation of "Princess Elm-Zim," stage play written by Edward Sheldon. Directed by Del Henderson.
 Continuity—Smooth.
 Action—Entertaining.
 Suspense—Well sustained.
 Detail—Excellent.
 Atmosphere—Very good.
 Photography—High class.

Remarks.

As a Coney Island side-show terpsichorean artiste, Irene Fenwick gives a realistic and unusually convincing portrayal of a distinctly difficult character. Her conception of the dancing girl, thrust into the midst of the hottest sort of high brow society, by one of fate's queer vagaries, stands out, pre-eminently, in a production containing many worthy qualities. The pole scenes are well staged. They have every evidence of being a reproduction of the genuine article.

Box Office Value.

Three days. Advertise this as a picture showing the indivisibility of love affairs between persons of widely varying stations in life.

F. I. L. M. NAT'L CONVENTION

The Chicago F.I.L.M. Club has sent out a call for a convention of the organization's country-wide branches, to be held in Chicago some time in February, 1917.

"THE MATRIMANIAC"

Fine Arts. Five Reels.

Released Dec. 13 by Triangle.

Cast.

Jimmy Conroy...Douglas Fairbanks
 Marna Lewis...Constance Talmadge
 Theodore Lewis...Walter Hixby
 G. Walter Henderson...Cyber Hughes
 Rev. Tobias Tubbs...Fred Wern
 The Jailer...Wesley Weston
 Story—Light comedy. Written for screen by Octavia Roy Cohen and J. U. Glynn. Directed by Paul Powell.
 Action—Not a dull moment.
 Continuity—Even.
 Suspense—Good.
 Detail—Right.
 Atmosphere—Satisfactory.
 Photography—Standard.

Remarks.

Here is another "typical Fairbanks picture." There is, of course, a continuous series of lively incidents in which Fairbanks introduces his aerobic accomplishments with unqualified success. The picture has been adequately produced and while the story is a bit slender it suffices in every way. As a vehicle whereby its irrepressible hero may do just the sort of movie stunts the ever-growing Fairbanks cult enjoys so hugely, "The Matrimaniac" leaves nothing to be desired. Constance Talmadge is rapidly approaching the time when her more famous sister will have to look to her laurels. She is at her historic best in "On the whole a first grade Triangle."

Box Office Value.

Three days. Advertise Fairbanks and feature Marna Talmadge in the billing. Suitable for any class of house. Looks like a big card.


BEATTY WITH MCCLURE

Jerome Beatty was appointed publicity director for McClure Pictures last week. G. T. Bindeus succeeds Beatty as press representative for Thalhouser.

SELZNICK PICTURES

Joseph M. Schenck
PRESENTS
NORMA TALMADGE


Harry Rapf
PRESENTS
ROBERT WARWICK



"PANTHEA"
by Monckton Hoffer

A DRAMA OF
PASSION AND
INTRIGUE

DIRECTED BY
ALLAN DWAN



BY ARRANGEMENT WITH KLAN & KLOPPERS
THE ARGLE CASE
by Harvey Johnson, Harriet Ford and William J. Burns

THE GREATEST
DETECTIVE DRAMA
EVER SCREENED

DIRECTED BY
RALPH W. INCE

LEWIS J. SELZNICK—SOLE DISTRIBUTOR
NEW YORK

"THE BREAKER"

Essany. Five Reels.

Released Dec. 4 by K. E. S. E.

Cast.

John Widdow.....Bryant Washburn
 Alice Treaswell.....Neil Craig
 Edna Foster.....Ernest Howard
 Story—Comedy-drama. Causal sort of detective play. Fine heart string. Adaptation of story by Arthur Stringer, originally published in the *Saturday Evening Post*. Directed by Fred E. B.

Action—Appealing.
 Continuity—Even.
 Suspense—Particularly strong.
 Detail—Good.
 Atmosphere—Good.
 Photography—Standard.

Remarks.

This is a decidedly interesting picture play. The central character is an inoffensive chap, who has been hounded around by fate all his life until a sudden turn of fortune's wheel wins him unexpected wealth and happiness. There is plenty of action, the keenest sort of suspense and a fine thread of romance interwoven in the narrative so that it sure to hold the hearts of all who appreciate first class fiction. Bryant Washburn and Neil Craig are the principals and play their respective roles with a full sense of their meaning. On the whole, one of the best things Essany or any other film concern has produced for some time.

Box Office Value.

Three days. Suitable for any class of house. Mention the fact that this is a *Saturday Evening Post* story.

"DIVORCE AND THE DAUGHTER"

Theahouser. Five Reels.

Released Dec. 3 by Pathé

Cast.

Alfio.....Florence La Badie
 Dr. John Osborne.....Edwin Stanley
 Helen Douglas.....Sam J. Brown
 Mrs. Cameron.....Kathryn Adams
 The father.....H. Hollinger
 The mother.....Bertha Williams
 The children.....Ethelwyn Oakland
 Arthur Le Vie

Story—Modern problem play. Written for screen by Agnes Johnston. Directed by Frederick Sullivan.
 Action—A bit slow.
 Continuity—Fair.
 Suspense—Fair.
 Detail—Satisfactory.
 Atmosphere—Good.
 Photography—O. K.

On a well-sketched theme, the scenario-writer has constructed a fairly interesting plot drama that will please and entertain, the not-over-critical picture fan. La Badie is a clever screen actress, but would show to much better advantage with less hackneyed material. The sets are up to average standards and the general attributes of the picture in the matter of lighting, etc. will give matter. Without any serious fault being found. The cast, with one or two exceptions, are inclined to register points with a lack of repose that suggests old school methods.

Box Office Value.

One day. Smaller notices. Advertise Flo La Badie.

FILM ACTOR KILLED IN WAR

Austin C. Kyle, better known to American picture patron as "Dare Devil Austin" has been killed in France, while fighting for the Allies, according to dispatches from Paris, received at his Yonkers, N. Y. home, last week.

DE MILLÉ COHAN'S DIRECTOR

Oecil De Millé has been chosen to direct George M. Cohan's forthcoming screen activities, starting this week on a film version of "Broadway Jones."

"THE YELLOW PAWN"

Larky. Five Reels.

Released Nov. 20 by Paramount.

Cast.

Kate Turner.....Cleo Ridgely
 James Weldon.....Wallace Reid
 Alice Ford.....Gladys Henson
 Phillip Groat.....Tom Forman
 Morian Turner.....Irene Aldrich
 Mr. Turner.....G. H. Goldert
 Tom Weldon.....George Webb
 Ben Yet.....Mr. Kuco
 Story—Modern problem play. Considerable melodrama. Adaptation of story by Frederick Arnold Kummer, by Margaret Turnbull. Directed by George H. Mel-ford.

Action—Absorbing.
 Continuity—Perfect.
 Suspense—Keen.
 Detail—Correct.
 Atmosphere—Strikingly realistic.
 Photography—Highly artistic.

Remarks.

"The Yellow Pawn" is a high-class production in every line of the word. The late Ralph Laide plays with an ease and distinction that is far above the average standard of screen acting. Cleo Ridgely also gives a genuinely artistic interpretation of a role that in less skillful hands might have proved only passably interesting. The smaller parts are all properly cast and a "hit" by a Jap net stamps Ben Yet, the actor in question, as a player who should make his mark in the screen world before many hours have passed. On the whole a picture worthy of real respect.

Box Office Value.

Three days. This is a first-grade Paramount. Suitable for the better houses.

PICKERS BACKESS-POWELL

Polly Pickens, former owner of the Bartholomew and now active in the management of the Hotel Princeton, New York, is said to be heavily interested in a financial way in Frank Power Productions, Inc.

STOLEN U. FILMS RECOVERED

Over \$4,000 worth of the film positives recently stolen from the Universal Company were recovered December 8. The loot turned up by the detective assigned to the case included a "copy of 'John Nefman's Double,' 'Eloise,' 'Isabelle,' quite appropriately several sets of a 'moral called 'Grat.'"

PHYSIC ENGAGED BY WILLAT

Why Physico has been engaged to direct the Technicolor pictures "Doc Willat is making down in Jacksonville.

DALE PRAISES "WAR BRIDES"

Alan Dale, the critic noted for his caustic pen, went into raptures over "War Brides," in a recently published review of the Redwood movie-house play. Dale voted it the best picture had ever seen.

BIG MONEY FOR LITTLE BOY

George Stone, the six-year-old Triangle star, has earned enough through his film work in the past six months to purchase a man's size touring car of the latest make.

IVANS INJUNCTION DENIED

Supreme Court Justice Shearn has denied the application of Ivans Productions, Inc., and the Merit Film Corp. sought by the picture concerns to prevent License Commissioners from interfering with the exhibition in New York of "The Sex Lane." As matters stand, now unless this case is taken to the Court of Appeals, "The Sex Lane," as far as New York is concerned, will have to be permanently shelved.

"THE EAGLE'S WINGS"

Blushard. Five Reels.

Released Dec. 4 by Blushard.

Cast.

Mona Wright.....Grace Carlie
 Kitty Miles.....Viola Smith
 Richard Winton.....Harbert Remington
 Senator Wright.....Charles Hill Meiles
 Jefferson Maynard.....Richard Bonous
 Orin Davis.....Charles Gena
 Keran Thiers.....Albert MacQuarrie
 James Brown.....Malcolm Blevins
 Foreign Ambassadors.....Walter Belasco
 Story—Melodrama. Practical preparedness propaganda. Written for screen by Rufus Steele. Directed by Rufus Steele.

Cast.

Action—Intensely interesting.
 Continuity—Not a dull moment.
 Suspense—Spectacularly sustained.
 Detail—Accurate.
 Atmosphere—Right.
 Photography—Consistently good.

Remarks.

As a practical argument for national preparedness this feature fills the bill. While the subject has been presented on the screen in various forms by numerous picture concerns, nothing that has preceded "The Eagle's Wings" contains anything like the direct appeal to the man on the street that this "kind apocalyptic" melodrama possesses. The author utilizes a good old dramatic theme as a method of advancing the theory that the country will be safe if industrial preparedness is properly practiced. There are plenty of thrills, competent acting, lots of hurrah stuff and more the author's method of presentation in addition to the preparedness argument, to make this a highly profitable drawing card for the average exhibitor.

Box Office Value.

With the right sort of exploitation there is a feature that should run at least three days in the smaller towns and a full week in the big cities.

MARY PICKFORD A CELEB NOW

Mary Pickford has been officially designated a celebrity at last. The Women's Press Club of Pittsburgh, Pa., conferred the honor on Little Mary by inviting her to a dinner to be held in the Snook Club, Jan. 11, said function being entitled "The Review of National Celebrities."

POWERS IN CHI. FOR GREYTH

Wallace Powers, who left Arrington only recently and, turned-up the "Sex" as manager for Griffith's great spectacle "Intolerance" has been delegated by his first to give Chicago a proper idea of the film's box office value.

"THE MAINSPRING"

Red Feather. Five Reels.

Released Nov. 27 by Universal.

Cast.

Lawrence Ashmore.....Ben Wilson
 Larry Craven.....W. J. Hugby
 Jesse Craven.....Henry Holland
 Edith Craven.....Mark Robbins
 William Remade.....C. Benson
 Shackleton.....R. Whitaker
 Jerome.....Thomas Jefferson
 James Sharp.....E. J. Brady
 Bernice.....Mrs. Foster

Story—Modern melodrama. Wall St. and stock exchange environment. Written for screen by Oliver Davidson. Directed by Jack Conway.

Action—Conventional situations.
 Continuity—Even.
 Suspense—Not over strong.
 Detail—Good.
 Atmosphere—Very good.
 Photography—Excellent.

Remarks.

Ben Wilson, one of the screen's real favorites, does excellent work in this rather ordinary melodrama. The story is of the hackneyed type, and the finish is obvious after the first reel has been passed. Jack Conway, director of the moderate ideas helps considerably in making the tale entertaining. The dual character thing should be pecked away for while Wilson's double characterization leaves nothing to be desired, but the frequent use of this dramatic expedient in pictures has all but destroyed its effectiveness. On the whole a fair proportion.

Box Office Value.

One day. Smaller houses. Advertise Wilson and Francesa Billington.

SELZNICK STARS TRAVELLING

It is nearly a case of "travelling" in the Selznick studios this week. Clara Kimball Young and company are down in New Orleans, filming exteriors for "The Price She Paid"; Herbert Brenson's troupe are in St. Augustine on a similar mission for "The Eternal Sin"; and Norma Talmadge and a large supporting company are enroute for Los Angeles, Cal.

BENDIX SELLS PLAY

The Bendix Motion Picture Bureau has sold the motion picture rights of "The Lady and the Mirror," to the World Film Corp. for Justine Lewis, the author. An early production will be made.

METRO PICTURES

are the Box Office Pictures because every Metro Star is a Box Office Attraction

The Newest, Better, Finer Productions are demanded by the Public.

Give them

Triangle Plays

"Three of Many,"

the latest Kay Bee production, is a pulsating drama of the Great War, a red-blooded dramatic action, strong-hearted interest and genuine appeal. It will be played by a distinguished author. The characters are portrayed by real artists and the direction of a master of his craft. A production which will uphold and add to the respect of Triangle Plays, which public favor and press criticism have so high. We refer exhibitors to the unbiased reviews of this play and to the play itself. We are proud of it.

THE BEST FOR 63 YEARS *STILL the BEST!*

FOR more than two generations THE NEW YORK CLIPPER has been acknowledged the leading theatrical publication. In the same family, fathers, sons and grandsons have steadily read it, looked to it for information and engagements. Mothers, daughters and granddaughters did the same.

"WANTED" advertisements in THE CLIPPER have secured engagements for "old-timers," the reigning favorites, as well as the "just starting" actors and actresses.

"AT LIBERTY" announcements from all sources have been and still are eagerly looked for and read by all classes of managers and producers.

It has for years been the actors', managers' and producers' exchange for all branches of the theatrical profession, from the "front of the house" to "back stage."

Practically every popular song has found its way to the public through vocalists who received their first knowledge of its creation and publication through the columns of the CLIPPER.

Its files represent the only theatrical encyclopedia in existence. Everyone knows that by means of the CLIPPER files any theatrical event of importance from 1853 to date can be traced and definite information regarding it be found.

"THE CLIPPER LETTER BOX" has been and still is the one sure way for correspondence among show people generally. Many old-time friends who had drifted apart have been brought together again through the medium of the

"CLIPPER LETTER BOX," an invaluable institution in the profession.

"ROUTE LISTS," another of the many institutions originated with the CLIPPER, would surely be missed by the thousands who examine them to find out where a certain show or friend or member of the family may be.

"NEXT WEEK'S BILLS" is as important to members of the vaudeville profession as the "ROUTE LISTS" are to those who are members of companies.

Advertisements that represent a veritable market place for the profession are to be found constantly in the "OLD RELIABLE," a boon to the advertiser as well as the reader.

Besides all this, it contains (to borrow the slogan of the New York Times) "all the news that's fit to print."

And most important of all, it is the newspaper of the profession, the paper in which every performer has a right to express his views and opinions.

Whether he be in Europe, Asia, Australia or any country on the face of the globe, THE NEW YORK CLIPPER is the recognized newspaper of the professional.

That's why it pays to advertise in the CLIPPER

It is not a question of "Can you afford to be in it?" but—"Can you afford not to be in it?"

SPECIAL PROFESSIONAL RATES CAN BE SECURED FROM \$2.50 PER WEEK UPWARDS

XMAS. EDITION
The NEW YORK

CLIPPER

OLDEST THEATRICAL PUBLICATION IN AMERICA

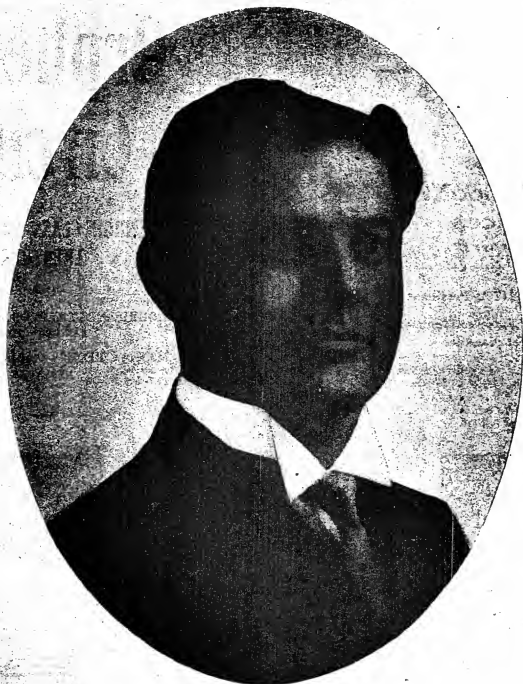
DECEMBER 20TH 1916

PRICE 10 CENTS



The Vaudeville Managers' Protective Association

Wishes The Entire Vaudeville World The Best of Everything In The World



CHAS. K. CHAMPLIN

B. F. Keith's Circuit—

**United Booking
Offices**
(Agency)

A. PAUL KEITH, President
E. F. ALBEE, Vice-President and
General Manager



FOR BOOKING ADDRESS
S. K. HODGDON
Palace Theatre Building
New York City

The Orpheum Circuit

**OF HIGH CLASS VAUDEVILLE
THEATRES**

MORRIS MEYERFELD, Jr., President
SAN FRANCISCO
MARTIN BECK, - Managing Director
NEW YORK



FOR BOOKING ADDRESS
FRANK W. VINCENT
Palace Theatre Building
New York City

THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyright, 1916, by the Clipper Corporation.

Founded by
FRANK QUEEN, 1853

NEW YORK, DECEMBER 20, 1916.

VOLUME LXIV—No. 46
Price, Ten Cents

MERRY CHRISTMAS

THEATRES TO HAVE GOOD XMAS DAY

UNPRECEDENTED, MANAGERS SAY

Christmas Day will mean more to the theatres this year than for several years past, that is in so far as box office returns are concerned.

With few exceptions, all the theatres are giving special matinees on that date and the advance sale of tickets so far is heavy. Managers everywhere are confident of a big day, and judging by the business that has been done this season should realize it.

Whatever may be the reason, this has been banner season for theatrically, especially in New York City. The unobscured horror of the European War, which did materially affect the attendance at the theatres these last two years, has given way to the holiday spirit of prosperity of which we hear on all sides. It may not be that the people are any richer than they were, nor more able than heretofore to enjoy a good show, but it is certain that this prosperity, which at first existed only in the newspapers, has affected them and has made them more willing to spend their money on amusements.

The following attractions will be among those given a special matinee Christmas: "The Show of Wonders" at the Winter Garden, "The 13th Chair" at the Forty-eighth Street Theatre, "Her Soldier Boy" at the Astor, Anna Held in "Follow Me" at the Casino, "The Man Who Came Back" at the Playhouse, Laurette Taylor in "The Herp of Life" at the Globe, "Miles-a-Minute Kendall" at the Lyceum, Arnold Daly in "The Master" at the Fulton, "Captain Kidd, Jr." at the Cuban and Harris Theatre, William Faversham in "Getting Married" at the Booth, "Upstairs and Down" at the Cort, "So Long Letty" at the Shubert, Frances Starr in "Little Lady in Blue" at the Belasco, John Drew in "Major Pennington" at the Criterion, William Collier in "Nothing But the Truth" at the Longacre, "Pura to the Right" at the Gaiety, "Cheating Cheaters" at the Eltinge, "Good Graves, Annabelle" at the Republic, and David Warfield in "The Music Master" at the Knickerbocker.

OLCOTT PLANNING REVIVAL

Chauncey Olcott will soon tour in a revival of "The Heart of Paddy Whack," it is rumored. This was one of the most successful of his romantic comedies. In the event of its revival, Colton and Harris will superintend Olcott's business affairs.

DAISIE IRVING LL

Daisie Irving, the English comedienne, has been out of the east of the Winter Garden show these last few days on account of a severe cold, but expects to resume within a day or two.

PRESIDENT TO BE PRIARS' GUEST

President Wilson has accepted the invitation of the Friars, to be the guest of honor at their banquet room. This will be the biggest occasion in the history of the club.

ANDERSON, PRINTER, DIES

Harry J. Anderson, owner of the Enquirer Job Printing Co. of Cincinnati, well known to the theatrical profession, died last week, following a stroke of paralysis.

FOSTER SAILS FOR LONDON

Allan K. Foster is on his way to London where he will utilize effects from recent Winter Garden productions for English managers.

NEW MOVIE HOUSE FOR BROOKLYN

A moving picture theatre is to be built on the south side of De Kalb Avenue west of Summer Avenue, Brooklyn, for the M. and Z. Realty Co.

MACKAY WRITES PLAYLET

"The Market Price" is the name of a playlet written by Robert Mears Mackay, which will be used as a vaudeville vehicle for Charles A. Stevenson.

NEW OPERA FOR HARROLD

Orville Harrold contemplates returning to Broadway late this winter in a new opera, which is being written for him.

SHUBERTS GET HELEN DAWSON

Helen Dawson has been engaged by the Mears. Shubert for a part in "Girls Will Be Girls."

PRODUCING FIRM OPENS OFFICE

Hassack & Roberts have opened an office as representatives and producers of vaudeville attractions.

STAR BILL TO OPEN THE RIVERSIDE

REMODEL, THEATRE COMPLETELY

B. F. Keith will add one more theatre to his chain of vaudeville houses with the opening of B. F. Keith's Riverside Theatre at Broadway and 96th street on Christmas day.

The Riverside, formerly a Fox house, has been entirely rebuilt and redecorated under the personal direction of E. F. Albee, half owner and general manager of the Keith circuit. A pioneer in the building of magnificent theatres, Albee declares that the new Riverside marks another step forward in theatre technique and that it is a distinct advance in comfort, richness and efficiency.

More than \$100,000 has been expended in new furniture, new decorations, new carpets, new smoking and dressing rooms and a greatly enlarged stage.

The seating capacity will be 2,900.

Edward V. Darling, the U. B. O. booking expert, is booking the Riverside. A. Paul Keith and E. F. Albee have given orders that the Riverside be booked with acts direct from the Palace Theatre.

When the theatre opens Christmas day, it will have for its program for the initial week a bill composed entirely of Keith headliners. This is the line-up for the inaugural Keith bill of Xmas day: William Bock and Frances White; Melville Ellis and Irene Bordini; Cecil Cunningham; Harry Green and Company in Aaron Hoffman's "The Cherry Tree;" Aveling and Lloyd; "Rubeville," featuring Felix Rush and Jere Delaney; Phina and her Pinnanians; Meehan's Dogs; "Five of Clubs." The Riverside will be strictly two a day, the shows starting at 2:15 and 8:15.

"THE BRAT" OPENS

WASHINGTON, Dec. 16.—At the Belasco Theatre this week, Oliver Morosco is giving the first Eastern presentation of "The Brat," a comedy by Maudie Fulton, with Miss Fulton in the leading role. The play was seen last season on the Pacific Coast but a new company made the production here.

BLUMENTHAL TO SYRACUSE

George Blumenthal, for many years associated with Arthur and Oscar Hammerstein, has taken charge of the Bastable Theatre, Syracuse, and is operating a vaudeville policy of three days a week, the other half of the week being devoted to burlesque.

HEATH TO DO GROVE PUBLICITY

Percy Heath has been appointed by Mears, Dillingham & Ziegfeld to direct the publicity department for the Cocomat Grove, atop of the Century Theatre. The Grove will open with a big review staged by Ned Wayburn on Christmas night.

LEUSCHER MAY JOIN ORPHEUM

It is reported that Mark A. Leuscher will be the next publicity manager of the Orpheum Circuit, succeeding Nellie Reville, who resigned a short time ago. For the past two years Leuscher has been publicity manager for the Hippodrome.

OFFER NEW BLACKMAIL PLAY

Lottie Meany and Oliver Bailey have written a new four-act play based on the recent Federal investigation of blackmail operations which is to be first offered in Chicago.

DILLINGHAM STARS RE-ENGAGED

Montgomery and Stone last week renewed their contract with Charles Dillingham for a term of years. They will be seen next season in a new musical play.

LOANE WITH "FETTERCOATS"

Kenneth Loane, formerly with Jean Adair in "Maggie Taylor—Walters," is now playing the male lead in "Fettercoats" at Proctor time.

"SEREMONDA" OPENS JAN. 1

Julia Arthur, in her new play "Seremonda," will open at the Criterion Theatre Monday, January 1.

KALEM HEAD IN WEST

William Wright, head of the Kalem Film Co., has left New York for a trip to the Coast, where he will remain several weeks.

JOHN GANNETT RETIRES

CHICAGO, Dec. 14.—John J. Gannett, general Western representative for the Shuberts, has retired on account of ill health.

SAIDIE WESTON



Who has left motion pictures to return to the legitimate field.

"TEMPTATION" CO. NOT TO CLOSE

Phil F. Benedict has not closed "The Hour of Temptation" company in Omaha as intended, but has put in some new scenery, furnishings, etc., and continues the route over the International.

NAT GOODWIN WINS APPEAL

Nat. C. Goodwin will be able to proceed with his suit against the Mirror Films, Inc., for \$10,000 damages and unpaid salary, according to a decision of the Appellate Division of the Supreme Court, which permits the examination of the president of the Mirror Films before trial, in order that the comedian may have an opportunity to prove his charges against the company.

GUESTS OF GRIDIRON CLUB

Maclyn Arbuckle, Wm. H. Thompson and Joseph L. Rhinock were among the guests at the Gridiron Club dinner in Washington last Saturday.

BRAY TO GIVE 2 HOLIDAY SHOWS

NEW ORLEANS, Dec. 18.—Col. Chas. E. Bray, southern representative as well as manager of the local Orpheum, announces that two night shows will be given New Year's eve, Dec. 31, one at 7:30 and one at 10.

JERSEY'S 400 GET THEATRE

WEST ORANGE, N. J., Dec. 16.—Charles C. Goodrich, a multi-millionaire, is building a theatre on his estate at Llewellyn Park, costing \$300,000. It is estimated. The theatre, with a seating capacity of only 200, will draw its patrons from the elite of Llewellyn Park and New York. It will probably open on New Year's Eve.

NEW KANSAS CITY HOUSE OPENS

KANSAS CITY, Mo., Dec. 18.—The New Centre Theatre, with a seating capacity of sixteen hundred, opened last week with motion pictures.

COBB DESIGNS BAYES' SCENERY

The scenery to be used by Nora Bayes in her two hours of song at the Eldorado Theatre on Christmas Eve has been designed by Henry Ives Cobb, Jr.

MIRROR FILMS TO APPEAL CASE

The Mirror Films, Inc., was granted permission to appeal to the Appellate Division of the Supreme Court yesterday from a judgment granted in the Supreme Court to Dorothy Dale, the actress, of \$1,000 against the picture company.

HOLD-UP NEAR THEATRE

WILLIAMSPORT, Pa., Dec. 17.—Fred Fenton of Astoria and Harry Green of Elmhurst were held up by a couple of footpads after leaving a theatre here a few days ago.

Mr. Fenton struck one of the men on the jaw knocking him senseless. The other fellow took to his heels and escaped.

CRIME BARRED FROM FILMS

PITTSBURGH, Pa., Dec. 19.—Films showing safe crackers at work, tramps stealing watches and people taking drugs are among the list of subjects to be eliminated from moving picture exhibitions in Pennsylvania, according to a bulletin issued today by the State Board of Censors.

SCENE SHIFTER DIES

ALBANY, N. Y., Dec. 17.—John J. Hargrave, forty-eight years old, a scene shifter in Harmons Bleacher Hall, became suddenly ill when on the stage Tuesday morning and was taken to the Homoeopathic Hospital, where he died several hours later of lobar pneumonia.



FLORRIE MILLERSHIP

Of the Millership Sisters—Now Appearing in an attractive single specialty on the United Time.

STATUETTE FOR BERNHARDT

A bronze statuette representing her in the role of the Queen in "Ruy Blas" was presented to Sarah Bernhardt on the stage of the Empire Theatre recently. The cast was from the original of Henry H. Kissel, made in 1879, when she created the role. The bronze gift was from the artist's widow.

SHEEHAN SUIT DROPPED

The \$75,000 breach of promise suit against Winfield R. Sheehan, general manager of the Fox Film Corporation, instituted three days after his marriage in London to Kay Laurell, ended when the Supreme Court last week approved an agreement made between principals and counsel.

TO ERECT COLORED THEATRE

PHILADELPHIA, Dec. 16.—Isaac Levi, acting for the Quality Amusement Co., of New York, took title last week to the church property at the southwest corner of Broad and Lombard, where a playhouse to cost \$100,000 will be erected exclusively for colored patronage.

CINCINNATI MAY HAVE OPERA

CINCINNATI, O., Dec. 17.—A performance of "Tristan and Isolde," which will be given an elaborate presentation here next April by Dr. Ernest Kunwald and the Cincinnati Symphony Orchestra, may be a step forward toward establishing a permanent season of opera in Cincinnati. The leading roles in the performance will be taken by Melaine Kurl, Jacques Urias and Margaret Matzenauer or Margaret Ober.

MONTGOMERY IS LEFT FORTUNE

James Montgomery, playwright, accompanied by his attorney, Denis F. O'Brien, is speeding to Los Angeles, to claim the bulk of an estate amounting to approximately \$100,000, which one of Montgomery's relatives, recently deceased, bequeathed to him.

HASSELL TRIES TO ENLIST

TORONTO, Ont., Dec. 17.—George Hassell, comedy lead of "The Girl from Brazil" Company, tried to enlist with the Canadian army while here, but was rejected, being medically unfit because of varicose veins. He is an Englishman who fought with the imperial forces in the South African war, in which he was severely wounded.

TORONTO WELCOMES ACTOR

TORONTO, Ont., Dec. 18.—Considerable interest was taken by Toronto people in Stuart Jackson, a former resident of this city, who has a principal role in "The Girl from Brazil." Jackson was born at Clinton, Ont., where relatives still reside.

EARL FULLER



Earl Fuller's Novelty Orchestra, at Rector's restaurant, really is a novelty orchestra. According to the New York American it is largely responsible for Rector's being crowded to the doors nightly.

Apparently Mr. Fuller has left nothing undone to surround himself with the best men available, and one has only to listen to their rendition of the big vocal and instrumental successes to concede that the organization is most unusual for a restaurant.

GLASGOW THEATRE TO OPEN

ST. JOHN, Can., Dec. 19.—N. W. Mason, manager of the Academy of Music, New Glasgow, N. S., announced that his new theatre will be opened on New Year's day. Both the new house and the Academy of Music will be under Mr. Mason's management, the former playing feature pictures, while the latter will play vaudeville and pictures.

NEED PERMIT TO GET FUNDS

TORONTO, Ont., Dec. 18.—Toronto Police Commissioners have decided that official permits are necessary for the collection of funds in any Toronto theatre. Before an appeal can be made from the stage, an application must be made to the mayor for a permit. Neglect to secure permission will result in a summons to Police Court.

GIRL CAST IN SHAW PLAY

Owing to the fact that there are no male members in the dramatic society at Bernard, G. B. Shaw's "The Devil's Discipline" was produced with an all-girl cast. Even such characters as General Burgoyne, Uncle William and Uncle Titus had to be interpreted by the female sex.

ACTRESS WITHDRAWS SUIT

DETROIT, Mich., Dec. 18.—Helene Wohlford, cabaret singer of Chicago, and more recently in vaudeville, who on Oct. 19 last entered suit against Arthur W. Zumbale, familiarly known as "Zummie," for \$25,000, charging breach of promise to marry, has withdrawn her suit.

VON SEYFFERTITZ WELCOMED

Gustav von Seyffertitz, after an absence of ten years, returned to the stage of the Irving Place last week. "Die Goldene Eva," ("The Golden Eve") a comedy by Franz von Schötenstein and Franz Koppel-Ellfeld, was chosen for his return.

THREE ARTS CLUB ENTERTAINS

A dramatic entertainment was given by the young members of the Three Arts Club, many of whom are professionals, at their clubhouse, 240 West Eighty-fifth street, last week. Two one-act plays were presented.

NORWORTH SUED FOR DIVORCE

Divorce proceedings have been instituted against Jack Norworth by his third wife. She is the daughter of the late Davy Johnson, who was a prominent figure in turf circles.

SPITZ TO BUILD IN FALL RIVER

FALL RIVER, Mass., Dec. 18.—A. Spitz, a theatrical promoter of Providence, R. I., was in town last week looking over several sites for a new theatre here.

REVUE TO RETURN TO ST. JOHN

ST. JOHN, Can., Dec. 11.—Homan's Musical Revue closed their engagement at the Opera House here Saturday.

NOVELTY TO BE RAZED

The Novelty Theatre, Brooklyn, is to be torn down. It was once under the control of F. G. Williams.

SHOCKLEY MANAGING LINCOLN

DECATUR, Ill., Dec. 19.—Harry C. Shockley is managing the New Lincoln Square Theatre here.

"UNCLE SAM'S BOY" PROSPERS

THREE FORKS, Mont., Dec. 15.—The "Uncle Sam's Boy" company jumped from Harlowton to Three Forks on Thanksgiving and the members enjoyed their Thanksgiving dinner on the train. The show reports good business, playing to 425 at Harlowton and \$284 at Big Sandy.

GRAND, MACON, SUB-LEASED

MACON, Ga., Dec. 15.—The Grand has been sub-leased by the Shuberts to the "Lucas Theatre Supply Co., of Atlanta, Ga., for a term of four years. D. G. Phillips has been installed as manager. The policy of the house has not been announced.

FLORENCE WEBBER BACK

After seven weeks of stock work in Minneapolis, Florence Webber has returned to Broadway and is rehearsing in a forthcoming musical production. She completed her engagement in the Middle West in "The Firefly," having also presented "The Chocolate Soldier" and "Mlle. Modiste."

WELLS CONTROLS PIEDMONT

ATLANTA, Ga., Dec. 19.—Jake Wells assumed control Monday of the Piedmont Theatre, which has for sometime been operated as a vaudeville house, on the S & G. circuit. Richard Tate, formerly of Augusta, will be the new manager.

ACTRESSES HELP RED CROSS

TORONTO, Ont., Dec. 16.—Sylvia Seville, an English member of The Liberty Girls Company, which played at the Gayety Theatre, Toronto, last week, raised more than \$500 for the Toronto Red Cross Society by reciting some of her original poems at each performance. Two other members of the company, Miss Manning and Miss DeVoy, assisted Miss Seville in collecting the money from the audience.

ACTORS SEE FAIRBANKS' FILM

DETROIT, Mich., Dec. 8.—Members of the "Blue Paradise" company, playing at the Garrick this week, today attended the Majestic Theatre, where Douglas Fairbanks was seen in "American Aristocracy." The party was composed of Sam Hearn, John Young and Helen Ely, three of the principals in the cast, who were all with Fairbanks in "His Comely Up Smiling."

WILLIAMSON GETS RIGHTS

J. C. Williamson, Ltd., has acquired all dramatic and performing rights to "The 13th Chair," "Capt. Kidd, Jr.," "The Silent Witness," "The Misleading Lady," "Daddy Longlegs," and "The Pink Lady," for Australasia and South Africa.

POSTPONE XMAS MATINEE

William Faversham has decided to allow the members of the company giving "Getting Married" to have Christmas dinner at home and there will be no matinee Christmas Day. There will be a special matinee on Friday following.

BERGAMO TO GIVE BALL

NEWARK, N. J., Dec. 19.—The employees of Bergamo, who are to be entertained by their annual reception and ball Jan. 8. Leon Evans, manager of Miner's Empire Theatre, Newark, will be the floor manager.

WALTER STONE IN VAUDE. ACT

BURLINGTON, Ia., Dec. 17.—The Fraternal Annual Frolic occurred Wednesday at the Grand, in which Walter Stone, Burlington's playwright, made his debut, assisted by Melbourne Boesch, as vaudevillians.

MICHO ITO DANCES

Miccho Ito, Japanese actor and stage director, who is directing "Bushido" by the Washington Square Players at the Comedy, gave a novel exhibition of Japanese dancing at that theatre recently.

SAVOY, SAN FRANCISCO, LEASED

SAN FRANCISCO, Dec. 18.—Louis R. Larie and Howard J. Sheehan last week took over the Savoy Theatre on a ten-year lease and will present in it the highest type of photo-play.

ERROL BACK AT CENTURY

Leon Errol who, as a result of his wild man leap in the "Ballet Loco," was out of the cast of "The Century Girl," has returned to his part again.

DUNSTAY PLAY PLEASES

Lord Dunstany's play, "The Golden Poon," is proving a drawing card at the Portmanteau Theatre with its fanciful plot and artistic production.

**BLOSSOM SEELEY**

Now Appearing in Vaudeville in "Seeley's Synopsated Studio," a whole show in itself. Keith's Colonial Theatre this week.

BERNHARDT'S TOUR LENGTHENED

William F. Connor has made extensive changes in the tour mapped out for Sarah Bernhardt. The original tour chiefly embraced week engagements in some of the larger Eastern cities, while the new itinerary will take the actress as far West as the Pacific Coast and as far South as New Orleans.

BURTON AND GUY OPEN OFFICE

INDIANAPOLIS, Ind., Dec. 18.—Courtney Burton and G. C. Guy have opened up a licensed theatrical agency under the name of the Courtney Amusement Exchange. They will conduct a general theatrical business in affiliation with Chicago and Cincinnati agencies of the same character.

STAGE MANAGER IN TROUBLE

Unless he pays the \$1,900 he is said to owe his wife, Margaret Lehmann, in back alimony, Henry W. F. Lehmann, the stage manager, must serve six months sentence in Ludlow St. Jail. Mrs. Lehmann was formerly Aggie Keating, a vaudeville actress. Lehmann is widely known in theatrical circles, having served as stage manager of several New York theatres.

AUTHORS AID ALLIES' FUND

More than \$4,500 has been received to date for the American Authors' Fund for the Relief of the Wounded Soldiers of the Allied Nations, of which Margaret Deland, author of "The Rising Tide," is treasurer.

COMINGS AND GOINGS OF ENGLISH PLAYER FOLK

D. N. Terry Engaged for "The Aristocrat"—Gilbert & Sullivan's Season Popular—Drury Lane Pantomime Rehearsals Begin—Tom Craven Can Never Act Again—Decision of Ramsgate Authorities Favors Tommy Atkins

DENNIS NEILSON TERRY has been invalided out of the army and has been engaged by Sir George Alexander for a role in "The Aristocrat."

The three weeks' season of Gilbert & Sullivan Opera at the Kennington Theatre opened auspiciously last week and business has kept up to a good mark. In fact, there is a possibility of the engagement being extended.

Owing to the success of "Lucky Jim," at the St. James, Sir George Alexander has agreed to extend Edwin T. Hays' tenancy of the house until Jan. 20. On Jan. 23 Sir George will present "The Aristocrat" there.

Alan Borthwick and Lock Henley have secured all the provincial rights to "Lucky Jim," except such towns and cities which Mr. Hays has reserved. The Borthwick-Henley company will go out early in the New Year.

"The Maid of the Mountains" is the new title of the musical play by Frederick Lonsdale, with music by Fraser Simon. It will be produced by Robert Gwilt at Daly's, following "Young England."

"Hobson's Choice" is now at the Prince of Wales' Theatre, having been transferred from the Apollo. C. V. France is playing the role in which Norman McKinnel formerly appeared.

C. Aubrey Smith, who recently returned to England after a long stay in America, is making his London reappearance in "Daddy Long Legs" at the Duke of York's.

Rehearsals of the forthcoming Drury Lane pantomime, "Puss in Boots," are well under way. It will be a big production and will employ 500 chorus girls and a long list of principals.

When the Bing Girls, freak cyclists, make their appearance here next week they will present what they call an "aerial trick" for the first time in this country.

Oiga Torby, the well known Russian prima donna, opens Dec. 18 at the Coliseum, Glasgow, for two weeks.

"The Girl from Clivo's" at the Garrick is proving one of the big successes of the year.

"Chu Chin Chow" has passed the century mark at His Majesty's.

"Romance" plays Swansea Christmas week.

"Young England" comes to Daly's Dec. 23.

The police court magistrates of Ramsgate have decided, after some consideration, to allow the King's Theatre, that borough, to open on Christmas for a pictorial exhibition. In previous years permission has only been allowed subject to the hall opening at 8.15, so as not to clash with church services. Manager Reginald V. Crow this year pleaded for an earlier opening on account of the troops in town. This argument induced the bench to permit the hall to open at 7.00 P. M. on condition that it closed at 9.30.

Tom Craven, it is now announced, will never be able to play again because of the injuries received more than a year ago when he was run over by a motor. Mr. Craven, will, however, continue to write plays and sketches.

Frances White has been re-engaged by Charles Windermere and is playing Mrs. Potash in "Potash & Perlmutter" on its suburban tour.

Margaret Morris, recovered from her long illness, opened a short season at the Margaret Morris Theatre last week. The program includes a new ballet by Miss Morris.

Managers of the revues are beginning to worry as the time approaches for artists to begin rehearsals for pantomimes. The managers fear a depletion of the revue casts.

The O. P. Club will give a "Chu Chin Chow" dinner to Oscar Asche and Lily Brayton next Tuesday. The affair will be held at the Hotel Cecil.

T. G. Dagnall will put out "The Little Minstrel" the latter part of this month. Evelyn Ormound will play the role of Babbie.

Wie George Wood has been engaged by the Moss Empires for the title role in the American "crook" drama, "The Dummy," which is soon to go on tour.

Mario Dean, of the great Raymond company, is home for the first time in six years. She has been re-engaged by Mr. Raymond for two years.

"One of the Family," which was produced last week at the Metropolitan, is the work of Louis Cowen, the well known London critic.

The London Opera House Christmas pudding machine realized £1,800. That's about 16,000 Christmas puddings. Not bad for one machine.

Alfred Brookes is playing the principal comedy role with George Dan's "Tins" company.

The Palace Theatre, Doncaster, Ltd., has declared a dividend of 10 per cent.

Arthur Watson, all reports to the contrary, has not joined the army, as he is exempt from military duty. Last Monday he opened a twenty weeks' provincial tour at Fife House with Tio Stanley and company.

Friend and Downing send word that they will not return from America in January, as they intended, as they will again play the Pantages tour.

The Wakefield Hippodrome was recently sold at auction.

That new musical act, the Exposition Three, are well booked up into 1917.

Fred Land has signed with Milton Bode for the pantomime at the Kennington Theatre.

Sam Hilton has been re-engaged by Fred Fredericks for this season's pantomime at the Borough Theatre, Stratford.

Bert Errol has signed to play a special role in the "Cinderella" pantomime at the Palace, Manchester, opening Dec. 18.

J. B. Strain is booked well into 1920.

Ray Collis plays the Canterbury next week.

Minnie Muir has signed as principal girl in Jason & Montgomery's pantomime "Dick Whittington," opening Dec. 18 at the Pavilion, Liverpool.

The Brothers Horn have a new sketch entitled "Bill's Luck."

Walter Bentley has moved his agency to 122 Shaftesbury avenue.

The Four Ovelly Girls are closing tonight a week at the Empire, Swansea.

The Dauntson-Shaw Troupe is at the Olympia, Paris, France.

Harland and Rollison were at Penrith during the past week.

Willata and Poole send word from the Far East that they will be home for Christmas pudding.

Winnie Seaman is closing a successful week at the Hippodrome, Exeter.

Mey Dawn and Frank Hazel are at the Theatre Royal, Whitehaven, next week.

Jeanie Hyton has signed as principal girl for "Dick Whittington," pantomime.

Charlie Payne is at the Hippodrome, Gateshead, next week.

Edith Cairns' Five Goldfakes are just closing a week's play at the Palace, Wrexham Hill.

The National Council of Public Morals has established a commission of inquiry into the moral, social and educational influence and value of the motion picture, especially in regard to its effect upon the youthful mind. Dr. Kimmins, chief inspector of schools for the London County Council, heads the commission.

Bob Anderson and his polo pony, who are at the Palace, Grimsby, next week, open at the Moss Circus, Olympia, Liverpool, on Christmas Day, for a four weeks' engagement.

The Red, White and Blue Trio of lady cyclists play the Empire, Maryport, next week, and are at the Empire, Unsham Moor, week of Dec. 18.

Supporting Harry Lauder in the forthcoming Shaftsbury revue are Ethel Levey, Midge Temple and MacKenzie Murdoch, all stars of the brightest hue.

The Leo-Pol's Trio of one-legged acrobats, three Frenchmen, each of whom lost a leg in the present war, are meeting with success in the provinces.

"Truth and Justice" is at the Hippodrome, Portsmouth, next week, and the Hippodrome, Sheffield, week of Dec. 18.

Kitchen and Roy close at the Alhambra, Paris, France, next Thursday, and open in Marseilles Dec. 19 for ten days.

Bruce Green has been elected chairman of the Committee of the Music Hall Artists' Railway Association.

Florence Fulcher plays the Palace, Harwick, next week.

Arthur Haynes opens on the Moss tour on Christmas Day.

Little Caprice plays the City Varieties, Leeds, next week.

The Wedburne are next week at the Palace, Reading.

The Sisters Urma close their stay at the Cirque Mefano, Paris, on Dec. 17.

The Ciel Quartette are at the Theatre Royal, Bury, next week.

The Four Renes play the Hippodrome, Hamilton, next week.

The Dumars close tonight a week at the Palace, Blackpool.

The Kavanaghs play Edinburgh week of Dec. 18.

Arthur Haynes begins his engagement on the Moss tour on Christmas Day.

CLIPPER

THE LATEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1883 by Frank Green

Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
John F. Edwards.....Vice President
Frederick C. Muller.....Treasurer
106 Broadway, New York
Telephone Bryant 617-6118
FRANK C. WEINBAUM, MANAGING EDITOR

NEW YORK, DECEMBER 20, 1916

Entered June 26, 1879, at the Post Office at New York, N. Y., as second class matter, under Post Office No. 106. The CLIPPER is issued every WEDNESDAY. Form 356 on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$1 six months, \$1; three months, 50c. Cash and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 210, 33 S. Dearborn St.

Carroll K. HARRIS, Manager

Southwest Office—1125 Grand Ave., Kansas City, Mo.
AL. MARSHALL, Manager

Address All Communications to

THE NEW YORK CLIPPER
106 Broadway, New York
Registered Cable Address, "AUTOCRAT."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL BY THE FOLLOWING AGENTS:
17 Green Street, Chicago, Cress Road, London, W. C. (England), and 106 Broadway, New York, N. Y. (U. S. A.).
Agents in Canada: J. P. Macdonald, 106 Broadway, New York, N. Y. (U. S. A.).
Station 12, 123 E. 12th Street, Sydney, N. S. W., Australia.

It's Up to the People

The motion picture exhibitors and makers have made a mistake in putting it up to the people as to whether or not the motion picture theatre shall remain open or be closed on Sundays.

It is the public who should decide in all matters of this kind and not a handful of legislators who are elected to carry out the will of the people, but who sometimes are inclined to do the very reverse.

That the great mass of people want the motion picture theatre open on Sunday is beyond question. A visit to any one of the houses would convince the most doubting. Sunday is probably 70 per cent. of the houses in the biggest day of the week. This is easily accounted for by the fact that Sunday is the only day upon which many persons can attend the theatres in theatre-going. And to such persons the motion picture theatre is a blessing.

The ultra-religious may say that the motion picture theatre helps to keep many away from church. To dispute this there are many, many persons who go to church on Sunday morning and to the motion pictures in the afternoon or evening. In doing this they break no more laws, social or religious, than does the Sunday automobile. And does the Sunday automobile deprive a man the right to a Sunday automobile ride?

Does anyone attempt to deny a man the right to take his family to Coney Island for Sunday outing? He takes them there with the same end in view as the man who goes to the motion picture theatre on Sunday—recreation.

The sooner the lawmakers learn that a very large majority of our public want Sunday motion pictures the better it will be for every one.

ANSWERS TO QUERIES

R. P. W., New York.—Couldn't tell you just when the show bill was first used. The following extract from a bill of a show to be seen at the Bartholomew Fair, London, in 1700, may help answer your question: "You will see a wonderful girl of ten years of age, who walks backwards up the sloping rope, driving a wheelbarrow behind her; also, you will see the Great Italian Master, who not only passes all that has yet been seen upon the cow rope, but he dances without a pole upon the head of a mast as high as the booth will permit. The Italian Master, who will stand upon a wheelbarrow stands upon his head upon a wheelbarrow, who will also be armed with the merry conceits of an Italian Scaramouch, who dances on the rope with two children and a dog in a wheelbarrow, and a duck on his head."

F. R., Syracuse.—The war scenes in the photographs are given reality by the use of smoke bombs, dynamite planted around the field and exploded by electricity, rockets that burst in the air, and through the Italian Master, who not only passes all that has yet been seen upon the cow rope, but he dances without a pole upon the head of a mast as high as the booth will permit. The Italian Master, who will stand upon a wheelbarrow stands upon his head upon a wheelbarrow, who will also be armed with the merry conceits of an Italian Scaramouch, who dances on the rope with two children and a dog in a wheelbarrow, and a duck on his head."

T. B., Lansing, Mich.—The old records of THE CLIPPER show that the fastest passage of the Pacific up to 1890 was made by the Persia, from New York to the bar off Liverpool in 10 days, one hour and thirty minutes, the distance sailed in that time being 3,005 miles, according to the steamer's log.

F. J., Saskatoon, Sask.—David Warfield is considered by many to be the greatest living actor on the American stage. He is now appearing in the "Music Master." Since being revived it has had an eighty performance run, and may continue here the rest of the season.

K. R., Toronto.—Nine plays by American authors are now running in London. There is no way of telling how many American actors are fighting for the Allies. The names of several have appeared in the casualty lists.

J. P., Mission, Texas.—Mastography is motion photography. The greatest moving picture ever produced is said by some persons to be "Intolerance." Yes, Griffith was the producer. He also produced "The Birth of a Nation."

W. S. P., Albany.—There is a contradiction of opinion regarding the last circus season in point of receipts. Some say it was a good season, others that it was a poor one.

S. T. C., Humboldt, Iowa.—Most of the New York theatres this season have been of a comedy classification.

F. W., Springfield, Mo.—Lew Wallace wrote the original book of "Ben Hur." He died a few years ago.

W. S., New York.—Yes, there was a Joseph Jefferson Dramatic Association fifty years ago.

F. R., Paterson.—Lola Fisher is now regarded as a star, but only since her appearance in "Good Gracious, Annabella."

SAYS CANADA'S SHOWS PROSPER

Editor, THE NEW YORK CLIPPER:—I don't suppose it is that so many people have registered "kicks" against the support their shows receive from the Canadian public. Statements in your paper last week regarding the theatre tax showed that the theatres here are prospering. Isn't this trouble being stirred up by a few whose shows have not been worthy of patronage?

Outdoor sports in Canada practically come to a standstill during the winter and people naturally turn to the theatre. This, with the European war on, and Canada playing its part, residents of the country seek amusement to take their thoughts away from the battlefields.

I believe worthy plays will make good this winter in Canada as they have in other years.

Sincerely yours,

HERBERT JOHNS,

Moore Jaw, Sask.

WANT SUNDAY MOVIES

Editor, THE NEW YORK CLIPPER:—Dear Sir.—I would like to see the newspapers and trade papers take a firm stand against recent legislation against the morning picture industry.

It is often the case that such movements, started by a few particulars, assume gigantic proportions before the public is awake to what is being done. Then it is usually too late, or means a big fight to tear down the legislation that has been "put over" in a quiet way. The time to act on such things is at the very start. If the fight against the Sunday movie closing law is waged now, it will be won much easier than later, when the closing law is being fought by many towns. If nothing is done now, the movement may spread. To stop it a few years hence may be almost an impossibility.

Persons and organizations interested should be notified. If necessary a general petition should be circulated so that the people may voice their opinion.

Let the fight be waged now.

Very truly yours,

EDMUND PHILLIPS,

67 W. 44th Street,

New York City.

PROTESTS ADMISION PRICE

Editor, THE NEW YORK CLIPPER:—

Dear Editor.—Would you give me enough space in your valuable paper to ask why it is that the managers of theatres producing musical comedies are to raise their prices, now that the Yuletide season is here? Let these prices remain as they have been for a long period and then to suddenly raise them near the holiday season is not giving the public a square deal, if I am any judge. It seems to be purely a matter of greed on the part of the managers. I am hoping, as they do, that the people will attend their shows at this particular season, irrespective of prices.

In the long run who will pay? I say the managers will.

For the time being, however, the public must "take its medicine."

Wishing your paper and its readers the compliments of the season, I am

Yours very truly,

J. L. WILSON,

New York City.

RIALTO RATTLES

THANKS.

Same to you.

MOVIEISMS.

Why, upon entering a dive or dance hall, does the movie camera turn up his coat collar light around his neck? How is it a fact is always within hailing distance on the screen?

Why does the vampire always place her arms skimo?

Why does the villain always pump his chest up and down like a pair of bellows?

INTERESTING NEWS.

A CLEVELAND reporter, doing the rounds of the vaudeville houses, asked each manager in turn if he knew any news of interest. Whereupon each manager promptly responded, "Sure! Tell your readers that my house is doing a wonderful business."

COULD LEAVE ADDRESS.

Young Mandelstam's running away from school seems to be a regular habit. Perhaps it would be best to enroll him in a correspondence school where, if he didn't pursue his studies, his studies could pursue him.

"SOUSED" IN VIRGINIA.

With the bar room scene in "Mr. Antonio" barred while the show is in Virginia, it is now rumored that the mayor in the drama who puts on a "drunk" is going to be arrested and made to explain where he got the stuff.

MUSICAL COMEDY LITANY.

Upon the opening chorus girls who tell us the King is coming; from songs about "sparkling wine"; from the Prince who falls in love with a poor peasant girl; from the "biggest Broadway musical success in years";—Good Lord deliver us!

WITH LONGFELLOW'S PERMISSION.

Tell me not in mournful numbers, Life is but an empty dream, For the soul is dead that slumbers While a-movie on the screen.

HOT STOVE LEAGUE.

With Mountbatten as "ump" it looks as though the first ball hurled toward the managers' plate is going to be called a "strike."

LOADING ON THE JOB.

Not an actress has had over \$6,000,000 drawn this season lately. Oh, where are the press agents of the good old days?

LIFE'S LITTLE UNCERTAINTIES.

It is one thing to strike, and still another thing to gather round the festive board thrice daily.

THAT IS THE QUESTION.

Are the White Rats to walk out in Chicago or walk out of Chicago?

THE MANAGER'S SONG.

Of all the letters that I know, The sweetest ones are S. R. O.

THE LITTLE THEATRES.

Even little highbrow movement has a playhouse all its own.

SEASON'S GREETINGS

The Western Vaudeville Managers' Association

MORT. H. SINGER
General Manager

THOMAS J. CARMODY
General Booking Manager

Majestic Theatre Building

UNITED BOOKING OFFICES

Chicago Office
C. S. HUMPHREY
Manager
Twelfth Floor

Chicago, Ills.

The F. and H. Amusement Company

MARCUS HEIMAN, General Manager
SAMUEL KAHL, CHAS. J. FREEMAN
General Booking Manager Booking Representative

Ackerman & Harris Circuit

SAM HARRIS, General Manager

ELLA HERBERT WESTON, Booking Manager

Main Office, Humboldt Bank Building, San Francisco, Cal.
Booking in conjunction with the Western Vaudeville Managers' Association houses in Montana, Oregon, British Columbia, Washington, California, New Mexico, Utah and Colorado

H. M. MILLER
Booking Representative
Majestic Theatre Building,
Chicago, Ill.

KELLIE-BURNS ASSN
Northwestern Booking Representatives
209-11 Orpheum Theatre Building,
Seattle Wash.

Fuller Theatres and Vaudeville, Ltd.

Governing Director - BEN J. FULLER
Sole Managing Director - JOHN FULLER, Jr.
Booking Vaudeville attractions of every kind throughout Australia, New Zealand and South Africa.

American Booking Manager - ROY D. MURPHY
Majestic Theatre Building, Chicago, Ill.

Thielen Circuit

FOX THEATRE, Aurora, Ill.
GRAND THEATRE, Elgin, Ill.
ORPHEUM THEATRE, Joliet, Ill.
GAIETY THEATRE, Ottawa, Ill.
MAJESTIC THEATRE, Bloomington, Ill.

ORPHEUM THEATRE, Peoria, Ill.
ORPHEUM THEATRE, Oshkosh, Ill.
PLUMB THEATRE, Streator, Ill.
ORPHEUM THEATRE, Quincy, Ill.
GRAND THEATRE, Keokuk, Ill.

SAM TISHMAN, BOOKING MANAGER

United Theatrical Association

Salt Lake City, Utah
BERT CHRISTY - Manager

Western Vaudeville Mgrs. Assn.

ST. LOUIS, MO., OFFICE
404 Columbia Theatre Building

Michigan Vaudeville Circuit

W. S. BUTTERFIELD, General Manager
Battle Creek, Mich.

CHARLES CROWL, Booking Manager U. B. O.
Majestic Theatre Bldg., Chicago, Ills.

Interstate Amusement Company

KARL HOBLITZELLE, President

CELIA BLOOM, RAY F. WHITFIELD
General Booking Manager Booking Manager
Palace Theatre Bldg., Majestic Theatre Bldg.,
New York City, N. Y. Chicago, Ill.

E. C. MILLS
Booking Manager
Overholser Theatre Bldg.,
Oklahoma City, Okla.

Finklestein and Ruben Enterprises

NEW PALACE, Minneapolis, Minn. NEW PRINCESS, Minneapolis, Minn.
NEW GRAND, Minneapolis, Minn. NEW PRINCESS, St. Paul, Minn.
NEW MAJESTIC, St. Paul, Minn. NEW PALACE, St. Paul, Minn.
THE ASTOR, Minneapolis, Minn.

Allardt Circuit

THOMAS BURCHILL, Booking Manager
MAJESTIC THEATRE BLDG.
CHICAGO, ILLS.

Chas. Jacobs Vaudeville Agency

Princess Theatre Building
DENVER, COLO.
Charles Jacobs - Manager

VAUDEVILLE STAGE IS BECOMING MORE EXACING

Acts of the Future Must Possess Greater Novelty and Less Crudeness; Good Comedy Act Will Always Be in Demand, But Death-Knell of Playlets is Sounding

THAT the variety stage is steadily undergoing a change is indisputable. The vaudeville stage is in a state of metamorphosis will be admitted by even the most casual of its followers.

The vaudeville stage of today is but a stepping stone to the vaudeville stage of the future, just as the variety stage of former years paved the way for the present day hill. Already the trapeze performer is an obsolete vaudeville, while the man with the broad song parade now looks in vain for bookings. Brains are becoming more and more of an essential to vaudeville success, and the wise performer has his ear to the ground to catch even the slightest rumble of progressivism, so that he will be sure to advance with his art.

What will be the vaudeville of the future? To where will the present day trend lead?

These questions have brought forth many different answers from many different persons—all in a position to know whereof they speak. All, however, are unanimous in the opinion that the variety form of entertainment is steadily according to a higher moral plane and that vaudeville, once the lowest kind of theatrical art—now demands acts of a high class order and will be even more exacting in its requirements as the years go on.

It is to the style of which will be most popular in years to come there is a considerable conflict of authoritative opinion, although the majority seem to be of the opinion that the high class comedy act will have the highest demand.

"What vaudeville wants is laughter," observed George M. King, of the Frank Bohm office. "An act that makes the audience laugh will always get over big. People do not go to vaudeville to be lectured to or to be made to think. They go there to laugh, and the act that makes them laugh will make the money."

Speaking in the same vein, Joe Michaels says: "The vaudeville audiences are crying for comedy; they can't get enough of it. There is no doubt but that the vaudeville world is changing. An act must get laughter to get over."

"I find that an acrobatic act, for instance, can receive bookings twice as fast if it has a clever Patsy Bolivar. A laugh in an acrobatic act counts much more with a manager than the most hazardous kind of a stunt."

"The dramatic playlet has little or no place on the vaudeville stage," Michaels continued. "When people want those they go to a three act legitimate show. Playlets do not draw crowds to the box office."

"What the vaudeville houses are seeking are comedy acts in one. Such acts will be in even greater demand with the advancing years. But they must be clean and wholesome. The day of smut and suggestive scenes on the vaudeville stage is no more."

That the comedy act will always find it an easy matter to secure bookings is also the opinion of Joe Levitt. He adds:

"Anything that is funny or novel will always be welcomed by the followers of vaudeville. Good novelty acts will always get by."

"For a serious play to get over, it must be exceptionally fine," remarked Harry J. Fitzgerald. "People do not want heavy stuff when they go to a vaudeville show. They are waiting to laugh. Vaudeville is the frosting on the theatrical cake; it must be light and pleasing. Whenever I speak of vaudeville I think of fun and laughter."

"However, there are certain kinds of comedy which have no place on the vaudeville stage. Slapstick is quickly becoming a thing of the past, while broad comedy is less and less tolerated. A vaudeville show caters to every member of the family, and therefore any comedy that makes the audience blush is certainly out of place."

"In short," Fitzgerald concluded, "I think the vaudeville of the future will stand for the highest kind of refined merriment."

This opinion is shared by Charles J. Fitzpatrick, who believes the vaudeville of the future will welcome "anything to make them laugh."

Others in authority seem to be more liberal in their views as to what style of future vaudeville managers will book.

"It won't be many years," says Louis Wesley, "before a vaudeville bill will resemble a Hippodrome show—music, dancing, leading comedians, and a few acrobats."

"There is no place any more for the playlet. The playlet is demanding a theatre of its own. When people want to see short plays, the Washington Square Players, the Portmanteau and kindred organizations will attract them. The vaudeville stage is steadily developing and when it reaches a completed form it will stand for the highest in music, dancing and effective display."

"Vaudeville demands higher class acts every day," contributed Charles F. Bornhaupt. "So-called 'blue' business has been lamped and the future vaudeville stage will offer a clean, refined entertainment."

"What will be demanded is comedy free from vulgarity. Novelty will always be popular. Dancing will come more and more into its own—particularly pantomime dancing. The time will come when the dancing act will almost entirely supplant the acrobat as an opener and closer. Refinement and clean-cut comedy will reign."

"The vaudeville stage is seeing better things every day," says Alf Wilton. "It has got to the point where an audience can discriminate between bad and wholesome comedy. They will not stand for the former. They ask for novelties and startling ideas in playlets. No matter what kind of act an act manager presents, the novel idea behind it. As a matter of fact, every form of act has been performed upon the vaudeville stage, so consequently the only way to make one act different from the others of its kind is to surround it with novelty."

"While the vaudeville of the future will demand high class entertainment, yet we must remember that no audience will want

to see a bill of Apollons and that a certain small amount of rough comedy will always be in demand."

Louis Picus believes that the vaudeville stage already offers the most refined of any entertainment. "The modern drama," he argues, "deals with all sorts of morbid and suggestive subjects. The modern drama is always founded on some questionable theme. The modern burlesque resorts to considerable vulgarity and blue language. The modern musical comedy appeals more or less to the sensuous sense. So I think I am safe in saying that any show on Broadway is more suggestive than the vaudeville entertainments."

"There is going to be a great demand for acts in one."

"It is a peculiar thing that more performers do not realize the advantage of acting in one. If you go down the list of vaudeville stars, you will be surprised to find what a big majority do their acts in one."

"So far as what the future vaudeville stage will demand," concludes Picus, "any kind of act will succeed if the proper punch is there. Any performer that knows how to keep up to the minute in his work will always go over. If the performer will only remember his three P's, he can always go over; this applies to the present and future. The three P's are Pith, Pace and Personality."

Still another group believe that the vaudeville uplift is going to result in the featuring of aesthetic and artistic acts.

On this point, Paul Durand observes: "The American vaudeville stage is going to become more like the European—more artistic, more uplifting. It is continually improving for the better."

"It contributes this largely to the phonograph. It has enabled the people to better music and remodeled the public taste to a higher plane. The masses now appreciate good music and real art. Consequently, they are tired of unseasonal, rough and coarse comedy and are asking the vaudeville actor to give them something better. This demand is being met with the result that slapstick is dying hard."

"Vaudeville does not want the playlet or the musical comedienne. Their stories and plot must, of necessity, be too condensed to be satisfactory. In twenty or twenty-five minutes they cannot be expected to create the proper atmosphere that their themes usually demand. When people want musical comedy or drama, they go to the legitimate houses."

H. B. Marshall believes that the vaudeville act of the future must surround itself with an atmosphere. "Every act will have to make its appeal, more or less, to the aesthetic sense," he declares. "But what I mean by artistic atmosphere is this: When acts of such different varieties follow one another (as they do upon the vaudeville stage) each act must create its own atmosphere before it can hope to get over. Everything—the costumes, the scenery, the lines, the manner of speaking

—must conform to the particular atmosphere of the act."

It is the opinion of all of the future will be the act that follows the trend of the times. The vaudeville actor who plays for popularity must indeed be a live wire and must keep up with the times. Just as many times as the audience and new conditions are brought about, just as many times must be change his act to be successful.

"I don't care what kind of an act one has, for, as long as he surrounds his act with the proper sort of atmosphere and heeds the signs of the times, he will find his services in demand—now and always."

Vaudeville heads are unanimous in the opinion that the end of the war will bring an era of European acrobatic and novelty acts to this country. These styles of acts are very scarce at the present writing, the reason being obvious. After their long absence from the variety boards, the audiences will second them a hearty welcome on their return, it is believed.

"With the steady ascent of higher class vaudeville," says Paul Durand, "the European novelty acts are going to find a ready market here. For we are slowly but surely approaching the European standards of vaudeville, and, naturally, they are masters of their own game."

It is generally conceded, however, that the European acrobat will hold but a transient popularity on the American stage. After the war, he will be welcomed back for a while as a long absent friend, but when the novelty of his appearance wears off, his popularity will pass.

All seem to agree that present day vaudeville does not offer enough variety. Vaudeville hills present too much of sameness. Audiences are clamoring for something new. "However an act beats this appeal, its success is instantaneous and long lasting. The future vaudeville will have little use for the man who contented himself with some other act's good legs and will have little room for the act that contented itself with being "just as good" as many others. With competition that is steadily becoming keener, a successful act must possess an individuality all its own."

statement of Alf Wilton tends to bear this out. He says: "A new school of vaudeville writers is being recognized. I am, for instance, just putting on a playlet written by a popular magazine writer. A glance at the names of those who are furnishing vaudeville material will show that some of the biggest writers in the country are turning to this field of work. The variety stage demands as much art as any other stage."

"Big prices are being paid for good vaudeville material," he adds, "and why? Because the performer realizes that he cannot write his own stuff and know that the only way to succeed is to get it from the best. He is willing to pay any reasonable price for it if it is novel and different, realizing the necessity of original material in making a successful act."



Greetings from M. Witmark & Sons

To our thousands of friends in the Profession! Here's hoping we will always be able to keep you supplied with Hits as Big as those we had the pleasure of giving you in 1916—such smashing successes, for example, as "A Little Bit of Heaven"—"Mother Machree"—"Sweet Kentucky Lady"—"The Little Grey Mother"—"Hello Frisco"—"She's the Daughter of Mother Machree"—"Are You From Dixie?"—"Good-bye, Good Luck, God Bless You"—"Turn Back the Universe"—a list to be proud of! Well, for 1917, you can't do better than

BEGIN RIGHT

And you can do that by starting with the songs that are bound to bring you, your audiences and your managers, nothing but good cheer, prosperity and success. The material is waiting for you. Here it is:—

I'm Going
Back To

CALIFORNIA

That's Where
I Belong

By ERNEST R. BALL and J. KEIRN BRENNAN—snappiest 2-4 march novelty song written in years—full of "pep" and "swing"—Great double version.

O'Brien Is Tryin' To Learn To Talk Hawaiian

By AL DUBIN and RENNIE CORMACK—a novelty Irish-Hawaiian comedy song—great melody—every verse a scream.

Take Me To My ALABAMA

By HARRY TOBIAS and WILL DILLON—Another "Are You From Dixie?"—sure as you live.

WHEN I FOUND The Way To Your Heart

By LOUIS WESLYN and FRED W. VANDERPOOL—destined to be as big a ballad hit as we've ever published—and that's saying something

SOMEBODY Loves You, Dear

By ANNIE ANDROS HAWLEY—12/8 ballad with the "punch" climax, that all good singers are talking about

Kiss Me Again

By HENRY BLOSSOM and VICTOR HERBERT—the prima donna's song—Victor Herbert's sweetest waltz melody

'Twas Only An Irishman's Dream

By JOHN J. O'BRIEN, AL DUBIN and RENNIE CORMACK—Another "River Shannon"—that's all

Can't Yo' Hesh Me Callin' CAROLINE

By CARO ROMA and W. H. GARDNER—no sweeter southern dialect song ever written—"sure fire"

There's A Long Long Trail

By STODDARD KING and ZO ELLIOTT—the big ballad hit from England—wonderful for quartette

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

San Francisco Pres. Rooms
Pantages Building

AL. BROWNE, Mgr.

Chicago Pres. Rooms
Schiller Building

TOM QUIGLEY, Mgr.

M. WITMARK & SONS

UPTON'S PROF. ROOMS, AL COOKE, MGR.
1502 BROADWAY, NEXT TO PALACE THEATRE

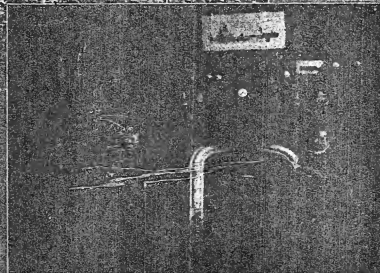
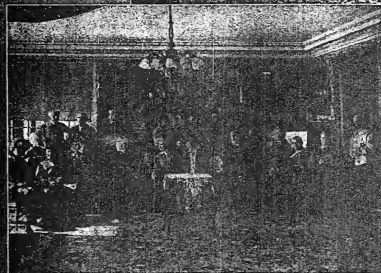
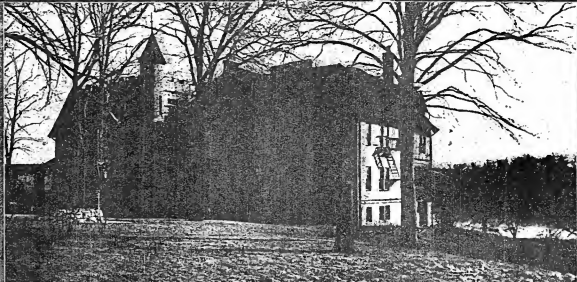
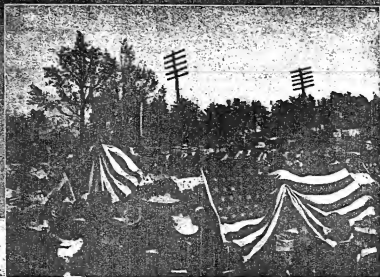
Phila. Pres. Rooms
1021 Chestnut St.

ED. EDWARDS, Mgr.

Boston Pres. Rooms
218 Tremont St.

JACK LAHEY, Mgr.

Scenes from Actors' Fund Home, Where Former Stars Await Life's Falling Curtain



Upper left-hand corner, group of guests at the Actors' Fund Home—Upper right-hand corner, Joseph Jefferson delivering speech of dedication at the Actors' Fund Home, 1902—Center, the Actors' Fund Home, West New Brighton, Staten Island—Lower left-hand corner, Parlor, Actor's Fund Home—Lower right-hand corner, Library, Actors' Fund Home.

Wish all their friends a
Merry Christmas
 and
A Happy New Year



DICK CHRISTIE
MGR. BOSTON OFFICE



BILLY SCHUYLER
MGR. PITTSBURGH OFFICE



PHIL. JULIUS



EARL BURTNEY
MGR. PHILADELPHIA OFFICE



JACK FIELDS
MGR. CHICAGO OFFICE



MINERVA MANDEL



MISS STEVENS



A. J. STASNY



BESSIE FISHER



HARRY BERNHARDT



HARRY. FLANAGAN



GURNELL ANDERSON



EFFIE GRAHAM



BILLY GEDNEY



EARL NEWBERG



GERTRUDE LYONS



ROBT. WINNINGHAM



SAM. H. STEPT



HENRI FARCIS



CHAS. CLEMENTS

A. J. STASNY MUSIC Co. and STAFF
 56-58 West 45th Street
 New York City

FOUR NEW STARS HAVE WON FAME THIS SEASON

Emily Ann Wellman, Marjorie Patterson, Lola Fisher and Fay Bainter Leap to Limelight by Performances That Make Broadway Acclaim Them Among the Best Actresses on American Stage



LOLA FISHER

THE season of 1916-17, although less than a third passed, has been a remarkable one from many angles. And probably one feature of it which stands out more prominently than any other is the fact of its having brought to the front so many young women stars.

Some of these have been little heard of before. Others were known but have been hiding their time, and when the opportunity came made the most of it.

Drama, comedy, farce and pantomime all have contributed to the list of stars, each in its class a shining light in the firmament of stageland.

Of these there are four who have attracted particular attention—Emily Ann Wellman, Marjorie Patterson, Fay Bainter and Lola Fisher.

The first of these to win recognition from the New York public was Miss Wellman, who, as Marie Forgest in "The Guilty Man," had opportunity to show Broadway her true ability as an emotional actress.

Miss Wellman was, heretofore, known to us as a fairly good actress, capable of playing a role acceptably, but not regarded as one of the best coming actresses.

The role of Marie Forgest was the first important role she was ever called upon to play. It proved to be more important than the authors intended it should be. It brought out all the latent talent she possessed and over night she was transferred from the darkness of obscurity to the sunshine of fame.

She was not supposed to be the star of the production, but she so eclipsed that personage that she won the place. At one performance she proved herself to be among the very best emotional actresses ever seen on Broadway, possessing personality, magnetism and temperament, together with a dramatic force rarely seen and not surpassed by any actress on our stage today.

Marjorie Patterson, the second actress whose work this season at a single performance placed her among the best in stardom, received her training on the English stage but is an American by birth.

When Winthrop Ames announced his intention of reviving that French classic, "L'Enfant Prodigue," under the title of "Pierrot the Prodigal," there was considerable speculation as to who he would select to play the leading role, upon the portrayal of which depends the success of the pantomime.

When Miss Patterson's name was an-

ounced, her first performance here as Ruth Sherwood in "Arms and the Girl," accredited one of the current season's successes.

Miss Bainter is a newcomer to the local stage. Prior to September 27, she was unknown to our theatregoers, but on that date she came upon us as one of the most talented ingenues of our time.

Miss Bainter possesses an irresistible manner with which she invests the character she portrays and so artistic is her simulation that she seems to live rather than play the character. There is a delightful spontaneity about her work that gives her performance an indisputable natural charm that claims your attention whether or not you win your instant approbation.

Last, but by no means least, in this notable quartette, is Lola Fisher, the star of "Good Gracious, Anabelle," who, until her appearance in this broad farce, was not particularly well known in leading roles.

Miss Fisher, like her stellar companions, made her fame overnight. She is another example of the sudden disclosure of undiscovered talent. She is no more talented today than she was a year ago, but it is only today, speaking comparatively,

for her work at Oak Park High School and the Chicago Art Institute Miss Fisher drew for some of the magazines and was faintly contented with her progress until she realized that her sister, Blanche Fisher Wright, was getting ahead faster than she was.

If her rival had been merely a friend and not a relative Miss Fisher wouldn't have resented so much, but the thought of her inferiority rankled so much that she decided to switch to some other life work. In studying French she had met a group of amateur actors and had appeared in some of their plays. She liked acting and made up her mind to become an actress.

Miss Fisher came to New York four years ago to pursue her ambition. An acquaintance who was managing a New Jersey stock company offered her the chance of substituting for the ingenue in a Bowers tough part. The ingenue, it seemed, didn't like the thought of spoiling her beauty, and, besides, she said, the part was really insatiable. Neither of these drawbacks deterred the less experienced actress. She bought her wardrobe off the pushcarts of Grand Street and acted the part altogether so realistically that she was made a regular member of the company and the next week was given a satisfactory part.

She has been playing pink and white roles largely ever since. After touring with Zella Sears in a small role in "The Nest Egg" she went to the Coast and gained some experience as a member of Oliver Morosco's stock company at the Alcazar in San Francisco. Upon her return East she played with Francis Wilson during a brief engagement, and in "The Girl and the Pennant," which was also short lived. "Under Cover," in which Miss Fisher next appeared, was more fortunate, remaining at the Cort the greater part of a season. All have proven themselves worthy additions to stellar ranks.



FAY BAITER

nounced, those who remembered the performance of Pilar Morin in the name part at Daly's Theatre nearly a quarter of a century ago shook their heads disbelievably.

Mr. Ames, however, felt sure of the wisdom of his selection. He had seen Miss Patterson's work in London and, as he afterwards said, he knew he had discovered a star.

The pantomimic art, in America, has never been seriously considered by the critics of other countries and until the advent of motion pictures had received little attention by our players. The success, therefore, of an American girl was all the more remarkable from the pessimists' viewpoint.

By her work as Pierrot, Miss Patterson has proved herself to be a mistress of the pantomimic art. Every feeling, passion, desire, hope, and despair, in fact the entire gamut of human emotions, are as clearly expressed by her in Mime as would be possible in the spoken language.

Miss Patterson has youth, talent and beauty, although the latter was no aid to her present success, it being hidden beneath the whitehead make-up of Pierrot.

Next in point of metropolitan success comes Fay Bainter, whom brow New York placed the stilet wreath after ac-



EMILY ANN WELLMAN

that her opportunity came. And when it came, it was not slow to grasp it.

Miss Fisher is pretty, chic and winsome, with an ingenuous manner that wins your friendship and makes you her steadfast admirer.

Like many another young woman, Miss Fisher had a histrionic career forced upon her, and now that she has become an actress—she has apparently decided to be as skillful a one as possible.

The thrusting came about in this way: When Miss Fisher was a schoolgirl in Oak Park, a suburb of Chicago, she sketched. She was so clever with pen and paper that she angled the career of an artist before her eyes. Between studies



MARJORIE PATTERSON



DOLLY CLARK.



GEORGIA TORRANCE



GRACIE GRAY



LOU DAWSON



DELORES GRANT



LILLIAN RAYMORE



BILLIE STANLEY



ELLA HENDRICKSON



FLORENCE MENZIE.

A MERRY
CHRISTMASE. THOS.
BETTY

ED. E. DALEY

THE



J.W. WHITEHEAD

A HAPPY
NEW YEAR

VAN RUSH



MARION SHERWOOD



FLORENCE MORRISSEY



IVA TEAL



ROSE BELL



ROSIE JENKINS



HAZEL HARCOURT



MAY DALE



JILL EDISON

THE
ENGLEWOOD
THEATRE-CHICAGO
SHOWA. E. DIGGS
(BUS. MGR.)HARRY NUGENT
(AGENT)THE
SENSATION OF
THE BURLESQUE
WORLD

SEVEN NEW PLAYWRIGHTS SOUGHT FAME THIS YEAR

Clare Kummer, Violet Pearn, John E. Hazzard, Robert Baker, John C. Golden, Lawrence Rising and Stuart Fox Wooded Recognition as Writers of Great American Drama

WITH every ensuing season, new playwrights are brought before the public eye, some only in meteoric flight, while others take their place among the famous few who go on year after year turning out the great American drama.

Among those who have made their bid for fame and fortune this season are two who stand out as sole authors of the works to which their names are attached. These two are women. Most of the others are content to be co-authors.

The two women represent the extremes of success and failure. Success crowned the efforts of two of the men, one just escaped this good fortune and two others were doomed to disappointment.

Clare Kummer, the author of a whimsical farce entitled "Good Gracious Annabelle," enjoys the distinction of having this, her first stage work, win instant public approval, a lot meeting out to few who undertake the rocky road of the playwright.

Her work shows a pleasing freshness and distinctive style. She has a good idea of character drawing and by her method of handling a theme she proves that her bump of imagination is well developed. If the promise she gives in her first work is fulfilled her name is likely to be placed among our foremost writers of farce.

"Good Gracious, Annabelle" has been playing at the Republic Theatre, this city, for several weeks. It has found the favor of the press and public and, unless all signs fail, will be popular for some time to come, as it has the earmarks of a capital road attraction.

Violet Pearn, the author of "Hush," was not so successful as her sister playwright. Miss Pearn is a native of England, where she now lives. "Hush" was brought to this country by Winthrop Ames and produced by him at the Little Theatre. It was a failure. Miss Pearn, we believe, was not in this country for the production.

John E. Hazzard, co-author with Winchell Smith in the writing of "Turn to the Right," one of the season's most successful farces, has long tried to break into the charmed circle of playwrights. Naturally, Messrs. Smith and Hazzard alone know just to what extent each is responsible for the work and, therefore, it must be spoken of as a joint work.

"Turn to the Right" is one of the best written and best constructed farces New York has seen. It was constructed for laughing purposes only, but it has a vein of sentiment running through it that has a gripping interest and is a work which will make fame for each of the authors regardless of anything else they may do.

Mr. Hazzard has heretofore been known to us only as an actor, a position he fills well. And judging from the first work his pen helped to make, it seems safe to say he will become even better known to us as a playwright.

Robert Baker, another new comer, shares with Grant Stewart, the authorship

of "Arms and the Girl," one of the comedy successes of the season. In this play is disclosed capital writing, good character drawing and excellent construction. It also shows deft handling of a subject which, at the present time, is a most delicate one—the Russian War.

John C. Golden, who has done a number of small stage works, breaks in upon us this season as co-author with Anna Caldwell of "Go to It," a musical comedy, which was presented at the Princess, this city, and enjoyed a run of several weeks.

Lawrence Rising was the original author of "His Bridal Night," which is being used as a vehicle to make joint dramatic stars of the Dolly Sisters.

The work was revised by Margaret Mayo so that, with her, he must share the honors of authorship.

"Backfire" was written by Stuart Fox, who, as Stuart Oliver, is known as the publisher of one of Baltimore's big newspapers.

"Backfire" was presented at the Thirty-ninth Street Theatre, this city, with an excellent

Conversing along these and similar lines a prominent manager recently told the writer that he received for reading every year in the neighborhood of 600 manuscripts from would-be-playwrights. Nearly two for every working day. Of course he doesn't undertake to read them all, if he did he not only wouldn't have time for anything else, but he would not be able to give each manuscript the proper consideration.

When the manager was asked for his estimation of the number of plays written annually in the United States he replied that while it would be difficult to give a probable outside figure estimates it would be conservative to say that there are 30,000 persons every year in this country who attempt to write plays.

And this figure is based upon the number of manuscripts received by ten managers in twelve months. Thirty thousand attempts at playwriting in a single year may seem a gross exaggeration to the uninitiated, but when one considers that no calling is more incre-

ase to playwriting. And it is a strange fact that few professional men or novelists make successful playwrights.

We often read of the fabulous fortunes made in Wall Street, but how many of us realize what fortunes have been made by successful playwrights. The writer of successful plays makes more money than the manager, because if one of his plays does fail he loses nothing, but the time it took him to write it.

George H. Broadhurst was in the box-office of a St. Louis theatre when he first took up playwriting.

His first play was "The Wrong Mr. Wright" in which the late Roland Reed starred successfully. Mr. Broadhurst next wrote "What Happened to Jones" for Mr. Reed, but it didn't suit him and Mr. Broadhurst produced the play himself and it turned out to be one of the best farces ever seen on the American stage. It is estimated that now Mr. Broadhurst's yearly income from royalties on his plays amounts to nearly \$200,000 per year.

George M. Cohan had made a name as a sketch-writer as well as a member of the four Cohans, when he began playwriting. His first two plays were adaptations of two of his successful vaudeville sketches. Outside of his profits as a partner of Sam Harris, the royalties from his plays have been enormous for many years. Sometimes being many thousands a week. At one time these royalties came in so fast that Cohan himself said "They're too fast for me! I can't keep track of them!"

The late Charles Klein had many failures before success crowned his efforts, and it was really not until he wrote "The Assurance" for David Warfield that he could take rank as a successful playwright. Mr. Klein's income from his plays reached as high as \$150,000 per year.

Eugene Walter, an advance agent before Wagstaff's & Kemper produced his "Paid in Full," which, at once put him among the chosen few.

James Forbes was general manager for the late Henry B. Harris when he elaborated his sketch, "The Chorus Lady" into a full length play for Rose Stahl and became wealthy from the royalties of that and several other plays.

Paul Armstrong was baseball reporter before he took up writing stage works. His income from his plays was so large that in spite of many indiscreet investments he left a competence to his heirs.

Paul M. Potter made several fortunes writing plays and lost them in Wall Street, but even at that is not considered a poor man.

One Thomas, long one of our best playwrights, is wealthy.

Charles H. Hoyt and Bronson Howard, both dead, made fortunes through their writings of stage works.

With all these examples of success before them, is it any wonder that so many are tempted to try the stage?

CLARE KUMMER



JOHN E. HAZZARD

JOHN C. GOLDEN

cast, and was afterwards moved to the Lyceum. It failed to win public favor and has gone to the storehouse.

This play, while it gave evidence of its author's inventiveness and imagination, was lacking in construction and certain dramatic style noticeable in the work of a practical playwright.

The above mentioned are only those of the craft who have come into the limelight. There are many others, some of whom who have had their first efforts presented in some out-of-the-way place and then discarded.

tive that that of the playwright—the successful playwright—it is a wonder that with our population of more than 100,000,000 there are not more and, it is safe to say, there are undoubtedly will be more and more each year, for the lure of big royalties is irresistible. It lures men from all walks of life and from all vocations.

Managers, actors, theatre box-office men, advance agents, lawyers, doctors, telegraphers, printers, novelists, newspaper men, secretaries, stenographers, actresses, plumbers, mechanics and even poor women from all walks of life are attracted

YULETIDE GREETINGS

**With a Heartfelt Appreciation of the
Good Fortune of the Past Season**

The World at Home Shows

tenders to all the Show World and Fair Officials hearty felicitations and sincere Christmas Greetings. May every blessing that attends energy and a square deal be yours.

Home Office
GRAND PACIFIC HOTEL
Chicago, Ill.



JAMES T. CLYDE,
Owner and Director

MODEL
WINTER QUARTERS
Streator, Ill.

THE SEASON OF 1917 opens as usual at Streator, Ill., on Tuesday, May 1st with the most perfectly equipped, meritorious, novel attractions ever presented.

The Answer as to Merit and Profits:

The Directors of the Canadian National Exhibition at Toronto, acknowledged by all to be the greatest annual Exhibition in the World, have paid me the honor of again contracting with me for all the shows for the season of 1917, without competition.

"Let Him Who Merits Wear The Crown"

BROADWAY MANAGERS SEEK THEIR STARS IN STOCK

Producers Are Advising Young Thespians to Join Small Companies and Get All Around Experience; Municipal Theatres in Large Cities Would Help Ambitious Players to Obtain Training, Says Noted Authority

By JESSIE BONSTELLE

I BELIEVE the stock company to be a most valuable part of the theatre's work. First of all, it is the only training school for actors. It is valuable to managers and producers on this account, as the lack of new and competent material is found to be painfully scarce in casting plays; and the value of the stock company in creating a love for the drama and an interest in theatre-going is unquestioned.

Most audiences who attend stock companies are discriminating and critical—expressing very frankly their approval of good plays by packing the houses, and their disapproval of a risque play or comedy quite as frankly by staying away in large numbers.

So many times the stock audience refuses to support plays of rather strong flavor that have been big Broadway successes, and again, many a clean, well-written play that has been practically a Broadway failure, has proved a successful stock play.

The stock audience which is mostly a family or neighborhood one, accepts with enjoyment comedy, farce, melodrama, Shakespeare—sometimes Shaw and Pinero, and always Barrie—but the wise stock manager will leave the plays that deal with undean and unwholesome subjects. I believe the stock company kills the old "popular priced" attractions and that it helps the high priced attractions.

In the matter of training for actors, it is interesting to realize the change of attitude of most of the managers today about "stock actors." Today they are advising young members of the profession "to get into a good stock and get some all-around experience." I have people sent me with letters from different well known managers all the time.

Take any cast in New York today and you find that most of the names have been prominent in stock companies across the country. Where else in this day of types is the actor to get the training and breadth to be even a good "type"? Stock—where one plays all kinds of plays and parts, is like laying a solid foundation for a particular kind of architecture. An actor should be able to play any part well, in order to excel in one particular line.

Another great blessing of stock to the actor is that it makes him feel like a citizen with a citizen's responsibilities, rather than a well-dressed tramp. I think it is largely due to the stock company that the actor's position socially has become more normal. The actor is today a member of a respected and brilliant profession rather than an egotistical freak—a butt for the humorist.

The love and confidence given to the average leading woman in stock makes her a position of grave responsibility.

The opportunity to help, advise and sometimes save young girls is something undreamed of by those who have not experienced it.

The critic is often made that the hard work and constant change of bill makes the stock actor careless. I do not think this obtains nearly as much as it

one part while playing another necessitates his keeping mentally alert.

The warm, friendly interest of the audience in the stock actor tends to bring out and develop him, so much more than production work where one is apt to grow extremely selfish in one's work, which is crippling.

suitable plays. The type of Broadway success for the last three or four seasons has not been possible for first-class stock companies. In fact, managers have not found them extremely successful outside of New York and vicinity. The salacious play, the cheap road company, has tended to kill the business on tour, and the Little Theatre movements that are starting up all over the country should be "signs of the times" to the producers.

My wish for the theatre as an institution is the establishment of several municipal theatres and companies in larger cities than Northampton, Mass., which has the only one in America. These would help solve the problem for the producer and manager, who is beside himself with the greatly increased expenses and the inroads on patronage made by the movies.

In these municipal theatres he could try out plays for little or no expense—could borrow, as they do in Europe, well trained, competent actors at reasonable salaries, and the author could write from his mind and heart rather than from the Broadway box office viewpoint.

We become so accustomed to New York with its peculiarly broad cosmopolitan, Bohemian viewpoint, and its great interest in the "study of anatomy," that we lose the viewpoint of other cities, where sentiment is beautiful and many of the old-fashioned ideas of home and its duties and joys and responsibilities are still believed in and revered.

In fact, what we seem to need is to throw away some of the false and get down to the genuine things of life.

It would do a person, who has seen only Broadway shows for years, good to take a trip to some of the smaller cities near the metropolis some time and witness the performance given by a first-class stock company.

It would be well worth one's time merely to sit in an audience that is listening to a good stock company, one that has made a long stand in a city, and hear the applause that greets each player as he appears on the stage. I have seen an actor, who plays only the smallest of parts, receive a big hand in stock where he would hardly be noticed if his audience did not know him and had not seen him in other productions. The people of a city come to know each and every performer in stock, and the memory of the past is recalled as each makes his appearance.

Through the contrast in the parts of each play can be seen the real acting ability of the stock performer. This is hardly so with a company which is producing the same play night after night. "The audience" here sees "each individual" in but one part, and for all they know the part played may be the only one which the particular actor is able to interpret correctly.



JESSIE BONSTELLE

does in productions. It is a known fact that it is one of the most difficult things to keep a production keyed up after a few weeks, especially in long runs. Actors grow careless and stereotyped. I've seen performances of plays enjoying long runs in New York that would have been a disgrace to any first class stock company. The fact, too, that an actor is studying

The unfortunate part is the attitude of the dramatic critic toward stock performance and stock actors. They are not often given credit for the work they do, which, if seen in a New York production, would in some cases bring greatest praise.

The stock companies have suffered the last few seasons because of the scarcity of

THE WORLD'S GREATEST SINGER
MARCHIONESS AMELICA GALLI-CURCI
 HAS ACCEPTED
THE WORLD'S GREATEST SONG
WHEN SHADOWS FALL

By FROST & KEITHLEY

This greatest of All Grand Opera Singers, justly billed as "The Second Tetrazzini," whose voice has been proclaimed the sweetest and purest the world has known since Patti's day, has answered our request to give us her opinion of the song which we especially designed for "Singers with Grand Opera Voices" by saying:

"I will find an opportunity to sing 'WHEN SHADOWS FALL.'"



Amelica Galli-Curci

Galli-Curci's career is too well-known to require extended biography. Even those with only a cursory knowledge of Grand Opera know that her triumphant achievement in this most difficult field of endeavor is without parallel in histrionic annals. Her's is the success that comes to one in a million. A featured member of The Chicago Grand Opera Company, she is programmed above many superb stars, because her triumphs on the other side of the ocean clearly demonstrated to operatic managements that she would be an asset to the American theatrical firmament. She sang with Caruso and Ruffo in South America. She speaks English, French, Spanish, German and, of course, Italian fluently—and, what is more to the point, *sings*, equally at ease, in all these tongues, so that

WHEN SHADOWS FALL

undoubtedly will ultimately be sung in all important centres of the world.

WE THANK MME. AMELICA GALLI-CURCI

for her discrimination—and compliment her upon the good taste she has displayed. For, while her action conclusively proves that really great singers are swayed only by the value of song-vehicles offered, it also must impress everybody with a fact which we have constantly maintained—that we have a song *built and fit* for the greatest Grand Opera voice in the world—

WHEN SHADOWS FALL

McKINLEY MUSIC CO.

CHICAGO OFFICE, Grand Opera House Bldg. | NEW YORK OFFICE
 E. CLINTON KEITHLEY, Mgr. Professional Dept. | 80 FIFTH AVE.

AMERICAN PLAYWRIGHTS IN TOO MUCH OF A HURRY

**Multiplicity of Theatres and Rewards of Successful Ones Spoil the Young Dramatist
Inviting Him to Produce Quantity Instead of Quality, and Tendency
To Copy Puts Finishing Touches on His Inaptness**

By DAVID BELASCO

THE old saying, "too many cooks spoil the broth," applies today to the drama in this way—that the over-abundance of theatres is very bad for the playwright. It drives away any attempt for serious work. The playwright nowadays scarcely exists in the real sense of the word. He does what is easiest and quickest.

Nine-tenths of the so-called plays are not plays at all. They are a jumble of a little cheap witted dialogue, some girls and some music. There is precious little dramatic art to them.

It is not because these young playwrights may not be capable of better work, but because there are so many stages to supply that the writers rush their work and go on the principle of quantity rather than quality.

In the days of Augustin Daly, A. M. Palmer, and managers of that class, it was different. The author then really amounted to something. He was held really responsible for the play. But nowadays the orchestra leader has about as much to do with it as the author.

As a dramatist, and regarding only his best interests, I, as an author, agree with myself as a manager, that New York has too many theatres, and that the condition is stultifying to dramatic authorship. One big success is financially as well as artistically worth ten times as much to an author as half a dozen of these present half-hearted, forced productions.

Now it is a fact that even mediocre plays may possess sufficient merit to raise them to the height of success in the hands of a discriminating and competent management, especially with the impetus of competition, supplemented by spectacular effect, personal attention to details, and that intangible thing known as "atmosphere" or individuality. But no manager can expect to produce plays without due discrimination that will meet the approval of the public, and it is the approval of the public that makes permanent success of the play.

Another prominent fault of the play of today is the lack of originality as regards style, due to the fact that the playwright prefers to follow the crowd rather than lead. He deems it better to copy than to originate. If a peculiar kind of play is produced and becomes an "over-night" success the market is flooded with this particular kind and style of play. Each of the younger playwrights and the older ones, too, with few exceptions, start to grind out a play to vie with the one he is copying. Whether such a play is well written or not does not enter into it, so long as it is "like" the model, and so long as it gets before the managers before any one of its kind.

When the first "deep purple" or "crook"

play came to us we welcomed it as a diversion, but we soon regretted that the new style had ever been "invented." We were smothered with "crook" plays of all kinds and descriptions, the majority of them deserving of the failure which was theirs; some of them meeting with a fair share of success and one or two proving to be good plays.

"Romance," the forerunner of the "cut

With this idea before him that he is not expected to be original there is little likelihood of his giving us a novelty. He does not tax his brain by an endeavor to invent, but develops his capacity to imitate.

What would become of our artists' school if Charles Dana Gibson, James Montgomery Flagg and men of their class were to cease to originate and be content

success of a play, artistically or financially. Like all important enterprises, theatrical success requires care and attention to details—first last, and all the time, the attention that one man can give to only one work at one time. Many causes go to make a play eminently successful which might otherwise prove a dismal failure or merely be accepted by a tolerant public lacking the better.

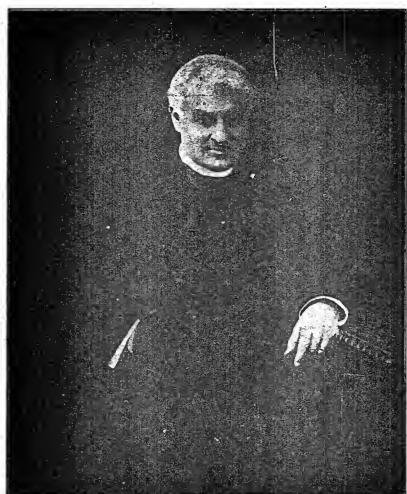
It has often been asked if there is any trick in play writing. To which I would reply that the only trick is to hold the attention of the audience. Do not tire them. Do not give them too much of one kind of emotion. Vary the thing. Not too many tears, not too much love. Make it strong and light, the same as you would write music. Tire neither the eye nor the ear. Then you will have a successful play, and that is the hardest thing in the world to make. Even the poor plays mean a great deal of good work.

The reports of enormous royalties drawn by the authors of successful plays, in some instances greatly inflated, bring visions of wealth to the embryonic playwright, and he rushes into the field, unprepared for the work he has chosen except that he may have a good educational foundation.

He may, and often is, a college graduate. He may be a good writer and in his college days have won honors as an essayist. He may have that necessary requisite: a strong imagination. He may, possibly, have a good knowledge of human nature and the different phases of life and society, and he may be a student of high life and the underworld.

I may, but usually he is not. College routine is not calculated to bring him all this knowledge so necessary to a playwright. These things are not in a college curriculum. But he may have them and still lack that very essential thing: a knowledge of the technical knowledge of the stage and its requirements. It is the one best bet that he is lacking in it.

With this equipment, or lack of it, he determines to become a playwright. He looks over the play field. He sees the style of plays that are being presented to the public, and he starts to work. He does not for one moment consider the advisability of being original, his only thought is to get a play written quickly before the prevailing style loses its vogue. Whether that style be "crook" play, problem or sex play, comedy, farce, or melodrama, it matters not, he begins his work of "copying" the style, with no thought of knowledge of the subject but with the self assurance that he can accomplish the self-imposed task. And this assurance is the one prop upon which depends the success of his efforts. It has proved very successful in the past and will doubtless continue to be tried in the future.



DAVID BELASCO

back" or motion picture style of play, was an almost instant success and the "crook" experience was repeated, though, perhaps, not to such a pronounced degree.

"On Trial," which went a little further in the "cut back" plan than "Romance," had a number of imitations. The melodramatic farce was a novelty when it made its first appearance on Broadway, but when the little imitations got to work, which they did at once, the novelty was soon gone.

to copy from their own works or the works of others?

Science has proved that the non-use of one of our senses or functions will eventually bring about its obliteration. For example, the blind fish found in lakes in caves never see the daylight. Scientists have definitely proved that the original progenitors of these fish had eyes.

Plays cannot be shovelled out to the public like so many pecks of potatoes. There is no royal road to the permanent

A Happy and Prosperous New Year to All From HARRY VON TILZER

I also wish to thank all my dear friends in the theatrical world for the hearty support they have given me during the past season which has convinced me that they believe that the HARRY VON TILZER songs still have the same old punch, and for the benefit of my dear professional friends, I wish to state that I am writing better than ever before in my life. Just follow the same old lucky house and I will hand you for the coming year, some of the greatest songs I have ever written; songs that will help you climb the ladder of success.

The most beautiful ballad on the market—

There's Someone More Lonesome Than You

This ballad is sweeping the country. Nothing can stop it. Here is the wonderful poem they are all raving about:

1.
Lonesome, one little word but oh what it means—
A word that portrays a thousand sad scenes,
Picture, a dog and his master, whom no one could save,
As he sits there and whines o'er his master's grave.
Though he kicked him and beat him, when it comes time to part,
Even a dog dies of a broken heart.
Picture some old mother all wrinkled and gray,
Her son's at the front fighting day by day;
Her poor heart grows weary, she's soon laid to rest
And God only knows it was from lonesomeness.

2.
Take a lad who is lonely, in some lonesome town,
He does a great wrong, two old heads are bowed down,
A year or two passes, and the prodigal son
Returns, is forgiven, when all's said and done.
But put the poor girl in the lonesome lad's place,
The wrong's not her fault still her name's in disgrace,
Does someone forgive the prodigal girl?
No, they drag her down lower to the gut of the world.

3.
Then they all wonder why she is walking along,
Selling her soul for the price of a song—
So think of the girl when you're lonesome and blue—
For she is more lonesome, more lonesome than you.

(Last line to be sung.)

The only real Hawaiian song hit on the market—

On The South Sea Isle

It's in the air everywhere. Anybody can sing it. Beautiful obligato for ballad singers. Wonderful quartette arrangement. Beautiful duet. It's a natural hit.

If you sang "SOMEBODY KNOWS" get this—

YOU WERE JUST MADE TO ORDER FOR ME

A great double for boy and girl with beautiful obligato.

Two great comedy songs—

**Sometimes You Get a Good One
And Sometimes You Don't**

Extra Verses

**With His Hands In His Pockets
And His Pockets In His Pants**

Extra Verses

Our Other Big Hits:

Through These Wonderful Glasses of Mine

She Always Did the Minuet Since Mary Ann McCue Came Back From Honolu

Harry Von Tilzer Music Publishing Company

BEN BORNSTEIN—Prof. Mgr.

222 West 46th Street, New York City

MEYER COHEN; Bus. Mgr.

MAKING A BIG SHOW IS NOW A TREMENDOUS TASK

Demand for Novelty, Large Effects and Stupendous Spectacles, Taxes the Inventiveness and Ingenuity of Producing Geniuses as Well as Financial Resources of Even the Greatest Managers in the Business at This Time

By R. H. BURNSIDE

IN the march of progress, which, in the last few decades, has made giant strides, the science of "showmaking" has kept pace with the times and the shows of today out- rival in splendor and bigness those of yesterday.

By "show," I mean spectacles.

Not so very long ago the term "spectacle" meant a display of vari-colored costumes, an array of girls in tight, transparent scenery, transformation scenes and calcium light effects. Today it means more, for it means all of them and then some.

Of course, the girls in tights are retained, for feminine beauty and shapely forms are as alluring now as ever, and will so continue as the end of time. But this feature of the spectacle today is an incidental to the big show and is not the chief asset, as it formerly was. It is the "bigness" of the show itself which will win public favor and carry it to success.

To one well versed in show business in the main, but unaccustomed to making a "spectacle" of today, his first visit "back stage" where one is in preparation, strikes him with awe, and he departs in a dawning frame of mind as to how a show built on such stupendous lines and with such enormous overhead expenses, can possibly be a money maker.

I have seen many such persons who are only convinced against their will when such a show runs for months to crowded houses.

To begin at the very beginning of the construction of a "big show," the first person under consideration is the one who is to furnish the material, or book, around which the show is to be built.

It is not everyone who can write such material. He must be particularly fitted for it by nature. He must be able to see in his mind's eye the possibilities for big effects and he must also have the knack of writing in a vein that will appeal to the masses. The plot he needs little. But his theme must be handled in narrative fashion.

Having secured the necessary book, the real building of the show begins. The scene plot is made out and the score of scenic artists set to work making the several frames in which to display the pictures, for, after all, the "pictures" of a spectacle are an all-important thing.

Then comes the casting of the piece, which is done in the same manner as a play-producer, with an eye to the fitness of a player to the character to be assumed, chooses his cast.

The chorus, or ballet, is taken up, and this is always a gigantic task for the reason that the spectacle of today requires the services of hundreds of girls, where, formerly, dozens were used. For this, it means the careful selection of about 400 girls, each one chosen with a view to the particular niche she is to fill. She must be, above all things, shapely. Then she may be small of stature for the "pony" ballet, of medium height for the side formations or tall and stately for the back rows.

When the required number of girls is secured the ballet master and his assistants get to work. The girls are set apart in various groups and are trained in the dances and marches which are to be given. After they begin to get an idea of what is required of them they are rehearsed in the ensemble numbers, marches, steps and movements, in which they all take part.

During this time, which occupies weeks of labor every day, and, in some urgent cases, every night, the principals are being rehearsed and when the ballet is sufficiently advanced the ballet girls, besides their other work, are required to join in the rehearsals.

After rehearsals have sufficiently progressed to give the producer an idea of the effects he is creating, he, the scenic artist, the designer of costumes, and the costumer, have to get together and solve the problem of color effects.

And this is one of the most difficult of tasks. There must be no discordant note in color between scenery and costumes. In some instances they are blended, in others stand out with marked distinctiveness, but in all cases they must harmonize.

In the smaller shows, which use two or three dozen girls, this is a comparatively easy matter, but in a "big show" it is a task which none but the most proficient can master. He has no chart to go by, for no chart could be made big enough, and colors are strangely peculiar. You may see a lady's hat which gives a beautiful effect, while another, trimmed with precisely the same colors is a "slight." The reason is obvious. In the first instance such color is placed with a view to the value and harmonizing effect, not only of the one directly next to it, but also the one beyond it. In the second instance, the woman who trimmed it did not possess the proper idea of the value of colors.

And so it is with the color effects of a show. But, as I stated above, the ones responsible for those of a big show are handicapped by the vastness of the production. In order, therefore, to circumnavigate this difficulty they must have the mental faculty of seeing the finished production before it is finished. They must be capable of a mental process similar to the chess master who plays a number of games of "blindfold" chess simultaneously. In "blindfold" chess the master has a mental photograph of every move made, on the several boards, by him and his opponents. Those responsible for the color effects of a big show must have a mental photograph of the various color combinations on a massive scale. A delicate shade of pink could be used in a small show and stand out distinctly. In a large show it could be used for an entire setting or be used as a blend from a darker shade to a lighter one, but would be lost, in fact would be a blur, in a thing calling for distinct colors.

Again, on the deep stage required for the production of a big show, a keen perception of perspective is just as necessary in the arrangement of the ballet, according to the colors of the costumes, as it is in the painting of a scene. Distance affects different colors differently. It accentuates some and has a tendency to blend others.

By this it can be fairly judged that a problem the color effect is to those who only see the result of their work when the show is put on for its dress rehearsal.

And yet, difficult as it is, there are few instances where the first production of a big show has been postponed because of improper color effects.

Meanwhile, the work of securing novel effects and features to introduce into the show is going on. Special agents are sent to foreign countries to look them up and get them. The agents are given a general idea of what is wanted, with instructions to use their judgment. Consequently, it sometimes happens that a foreign novelty is secured the placing of which in the show means the changing or cutting out of something on which much money and weeks of preparation have been spent. But, as the novelty "looks good" the change cutting is made and the novelty put in. And I want to say, here, that it has rarely happened that such a course has not proved a wise one.

There is another element that enters into the color scheme of a big show, and that is the light effects. They are as important as the others.



R. H. BURNSIDE

Noted stage producer who has put on the Hippodrome and other great spectacles.

START 1917 WITH BROADWAY HITS

WORDS BY CHAS. MCCARRON AND CHAS. S. ALBERTE

MUSIC BY ALBERT VON TILZER

DOWN WHERE THE SWANEE RIVER FLOWS

Al Jolson's terrific hit in his Wintergarden success, "Johnson Cushee, Jr." And oh! what a hit it is for hundreds of vaudeville artists. It goes over with a bang.

WORDS BY CHAS. MCCARRON AND STANLEY MURPHY

OH HOW SHE COULD

MUSIC BY ALBERT VON TILZER

YACKI HACKI WICKI WACKI WOO

After all is said and done there is only one real Hawaiian song hit, and that's "Yacki Hacki."

WORDS BY ED P. MORAN AND WILL A. HELEN

MUSIC BY ALBERT VON TILZER

PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE YOU'RE NOT GOING BYE-BYE TO-NIGHT

The song with a thousand laughs. Positively the greatest comedy novelty song in ten years.

WORDS BY WILL DILLON

MUSIC BY ALBERT VON TILZER

IT'S THE IRISH IN YOUR EYE (YOU'VE GOT ME GOING WITH YOUR IRISH WAYS)

Just what you are looking for. A wonderful novelty Irish song that is different. Don't overlook this one.

BROADWAY MUSIC CORP., WILL VON TILZER, Pres. 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

MAJORITY PRODUCERS ENTERED FIELD THIS SEASON

Flourishing Condition of Theatrical Business in 1915 Encouraged Scores to Seek Fortune and Some Win Noteworthy Success, with First Efforts. Others Had Poor Offerings which Soon Went to the Storehouse

THE FACT that the year 1915 showed a decided improvement in the theatrical business over the preceding twelve months had a tendency this fall to tempt many men to break into the producing end of the business, and, while some of the venturesome ones failed after the production of their "first born," it is pleasing to note that a good number of the newcomers met with success.

John D. Williams broke into the circle of producing managers as a partner of Messrs. Corey & Ritter in 1915, the firm's first production being "Erstwhile Susan," with Mrs. Fiske as the star. The offering found immediate favor and the prospects of the young firm were very bright. Then John Galsworthy came along with "Justice." Mr. Williams read the play and liked it, but his two partners did not and Mr. Williams decided to make the production of the Galsworthy play without their aid. His judgment was approved by the pronounced success of "Justice," but the firm of Corey & Ritter split.

That occurred early in the present year and two firms, John D. Williams on one side and Corey & Ritter on the other, remain. Williams then secured John Dwyer as a star, the latter having left the Prob-

man forces to cast his fortunes with the young manager. For Mr. Dwyer, "Major Pendennis" was written and its production a few weeks ago was one of the events of the early theatrical season.

Richard Bennett also joined the Williams' forces and he is to be seen this season in the stellar role of "Zack." Corey & Ritter, as a new firm, continued to present Mrs. Fiske in "Erstwhile Susan" and also produced an operetta called "The Amber Express." The latter was seen in Boston and then brought to New York where, at the Globe, it was one of the early openings of this season. Its failure to win public favor is well known.

Winchell Smith, who has for several years been known to us only as a playwright, helped Mr. Williams "Turn to the Right," which he wrote jointly with John E. Hazard, he had a winner. So, he determined to turn producer. He and John C. Golden formed a partnership and together they produced the farce, which at once became one of the season's real successes. It was given an out-of-town tryout and then brought to the Gaiety, New York, where it is still running.

The firm of which Mr. Dwyer was primarily formed to exploit Robert Edison in "His Brother's Keeper," but they also

tried out a play called "Where the Rooster Crows," which did not come up to the mark expected of it.

Edmund Brees several years ago had a hand in the unsuccessful production of a play at the Harris Theatre, but he cannot be said to have become a producing manager until this season, when he formed the Edmund Brees Producing Co. for the purpose of presenting "The Scapgoat," with himself in the leading role.

Last season Julia Arthur returned to the stage, after an absence of more than ten years, to play the title role in "The Eternal Magdalene." This season she became a producer, with "Serenade," a classical play, as her first offering.

Ernest Shuter hung out his shingle as a producing manager at the end of last season, but he really got down to work this season with three productions, "Pursyfoot Patricia," "Strings" and "The Lodger."

Walter Tyler first became known as a member of the forces of Selwyn & Co. This year he branched out with "Mr. Lazarus," which had its first showing in Chicago, late last season. It proved to be a play of much merit and its success in the Windy City induced Miss Tyler to bring it to New York with Henry E.

Dixey as the star. A misunderstanding between Miss Tyler and Mr. Dixey caused the play to be taken off.

Moomer & Catta is a new firm formed this season to direct the destinies of "Giro and Take."

Mrs. Rida Johnson Young as a playwright is well known to us. This season she appears in the dual role of playwright-manager, being interested with Coban & Harris in the presentation of her play, "Captain Kidd, Jr."

There are other producing firms, some of which are in the process of forming, while others have had their first fling and are resting until they see an opportunity to re-enter the game. In this class may be mentioned Stuart Oliver and Mrs. Oliver, who are the forces under the Non de plume of Stuart Fox, wrote "Backfire," in which he had enough confidence to lease a theatre and finance the production. Mrs. Wertheimer wrote a Japanese opera, which she called "Koto." Unable to induce a manager to father it, and believing that the public would welcome it, she put up the money for its production.

It was given a try-out in Stamford, Conn., but a misunderstanding between Mrs. Wertheimer and her manager caused the enterprise to be abandoned.

CHICAGO PRODUCERS FIND BUSINESS BEST IN YEARS

CHICAGO producers are reaping a harvest of gold. In that class of productions falling just below big city calibre, managers are making so much money that the entire American producing market threatens to undergo a radical change before a new season sets in.

After all, the theatrical profession is a business of dollars and cents. This was proved when the prosperity of pictures (then held in contempt) backed legitimate productions off the boards. For years managers interested in things other than pictures patiently waited for conditions to change—and now it looks as if they have changed, decidedly.

To appreciate what the men behind amusements are now doing, it is necessary to recall what happened last year. Then it was that only the exceptional production made any money—even enough to permit a company to remain on the road. Show after show was revealed, including the old stand-bys that had netted annual dividends like good commercial stocks and bonds. Saturday night was a bugaboo to the one-night stands. People passed by the theatre answering second editions of big city productions at 75 cents top, and patronized picture houses (where they got entertainment that they could rely upon for a dime).

This year the entire program is reversed.

Men with shows on the road sit at their desks perusing correspondence that at first seemed almost unbelievable. Report after report comes in from road managers, showing that attraction after attraction is unprecedently receipts. Last year many reliable men found it impossible to pay royalties. This year those with shows on the road are busy preparing to send out additional attractions.

Firms that were practically driven out of business because of last season's financial stringency are being revived overnight by surviving partners. What will probably go down in history as "the golden era of producing" is gradually becoming a reality.

This is particularly true of men with melodramas on the road. Lincoln G. Carter's repeated predictions that "the game would come back" were considered good subject for banquet chatter intended to relieve the feelings of men who used to count for something in the World of Show. Though his remarks were applauded, nobody took Carter very seriously. His statement that the children of those who had once supported the spoken stage would long for something more satisfying than the pictures was greeted by the listeners as if in Carter a remnant of the days when "the going was good."

In less than a year the prophecy has been fulfilled. The shows getting the lion's share are not necessarily of the type that Carter used to produce, but they also

types of plays are getting the money. The Strollers' Club, for years the headquarters of men who stood for something in road productions, is taken on as a new member of the club. It is formerly the graveyard of lost hopes. It is now a meeting place where smiling men congratulate each other on their successes.

The lobby to the actor has been phenomenal. Those who were looking longingly toward the Picture World now have large and lucrative engagements and are learning that picture performers are facing the same empty market that used to greet the dramatic actor.

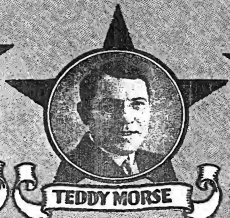
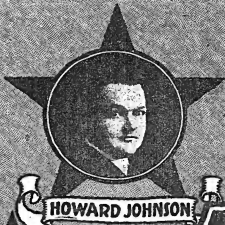
It is impossible to cite all instances of individual success, but a few examples will serve to show the way conditions have been readjusted. Robert Sherman has struck a veritable gold mine in his "The Girl Without a Chance." Friends of "Bob the Genial" at first thought he was like the title of the show—"without a chance"—and they laughed indignantly when Sherman told them he intended to put out a company. He now has three companies on the road (Eastern, Western and City, on the International Circuit), and they're all making money faster than Sherman believed it could be made. George Kilant, whose association with the old firm of Kilant & Ganzole is well remembered in Chicago, saw the trend of the market and took a flyer with W. C. Herman. "The Millionaire's Son and the Shop Girl." He now has a one-night

stand company, playing to receipts that surprise everybody, including himself, and a franchise on the International Circuit. Here, again, the title of the play indirectly hints at what the producer is doing. While Kilant and Herman are not exactly millionaires, there's no telling to what ends the present prosperity may lead.

Both of these producers have done so well with present material that they are laying comprehensive plans for the future. Sherman has in preparation a play called "Never Born" (dealing with birth-control) and Kilant will produce "When a Girl Yells a Friend" (also from Herman's pen) early in January.

This unexpected but merited prosperity may have far-reaching effects. Chicago has always been a big seat of productions. While the International Circuit embraces only outlying theatres, there are houses in the loop dedicated to pictures which once were seats of straight dramatic productions. If the picture policy proves unprofitable, some of these men are bound to spring into the limelight as first-class producers, with shows playing loop houses. Any theatrical enterprise which proves lucrative is likely to spread (the real reason for the phenomenal success of moving pictures) and there is every reason to believe that the prosperity attending the efforts of producers with headquarters in Chicago may spread to brights that would have been undreamed of one short season ago.

A GALAXY OF "ALL STAR" SONG WRITERS



WRITING
TO THE
SLOGAN
"YOU CAN'T
GO WRONG
WITH A
'FEIST'
SONG"

A MERRY XMAS

From LEO. FEIST & STAFF

THE GREATEST STAFF OF "GET THERE" MANAGERS

PREACHING
THE DOCTRINE

SING A
"FEIST
SONG"

BE A
STAGE
HIT

ROCCO VOCCO

PHIL KORNHEISER

CLIFF ODOMS

"BILLY" LANG

MORT SCHAEFFER

JOE FUCHS

H.C. JOHNSTON

FRED AUGER

A HAPPY NEW YEAR

From LEO. FEIST & STAFF


GET IT NOW!  **THE SUPREME BALLAD
OF THE DECADE**

THE SUNSHINE OF YOUR SMILE

BY
LEONARD COOKE
AND
LILLIAN RAY

**ACKNOWLEDGED BY
SINGING HEADLINERS
AS THEIR GREATEST
FEATURE NUMBER.**

**ORCHESTRATIONS
IN ALL KEYS**



MR. HARRY DELLON now in
Chicago, with headquarters
in the Grand Opera House
Building, is ready to re-
ceive all artists wishing this
wonderful number. If you are
in Chicago, don't fail to visit
him.

T. B. HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET NEW YORK

DEMAND FOR SHORT FILM WILL BE BIG IN FUTURE

With Close of War, American Producers Will Flock Into European Field; Star System Here Likely to Endure and Educational Picture Come to the Front; Better Theatres to Be Built

WHAT is the future of motion pictures? Inasmuch as cinematography, as everybody possesses a past and evidences conspicuous and overwhelming proof of a vivid state of existence in the glorious present, it is natural to assume that it must of necessity have a future. But who possesses the conclusive prophetic powers to prognosticate the future of motion pictures? If such a person exists we are exceedingly glad to make his or her, even her acquaintance. Having satisfied our curiosity regarding the all-embracing question of the destiny of motion pictures, this wondrously wise seer should undoubtedly be able to enlighten an inquisitive world on several other matters of importance, including the winner of the Nobel world series, the eventful day when Broadway will be treeless and the exact date of the cessation of the European conflict.

And allowing that all of the requested information was forthcoming what proof could be obtained for accuracy? None whatever, seems to be the obvious answer. Pending the passing of time, everything would have to be accepted perforce as mere guess work. When it comes to guessing the future of motion pictures has any other line of endeavor beaten to a standstill, as many of those engaged in the industry can eloquently testify.

The future of cinematography, then, like the future of our own lives, cannot remain an impenetrable mystery, therefore any observations or predictions dealing with what is to come, although based on an intimate study of the subject from the time at least of its commercial introduction to its present remarkable state, can only be taken in the light of conjecture.

The origin of motion pictures is almost as obscure as the future. Certain it is that a Frenchman named Eysenard, devised a machine in 1876, called the Praxinoscope, regarded at the time as an impractical toy, but capable of throwing a series of photographs in fairly rapid succession on an illuminated sheet, which bore about the same relation to the currently popular movies as we know them as Robert Fulton's Clermont did to the gigantic transatlantic liner of today.

Eysenard's invention was undoubtedly an earlier device, known as the Zoetrope. Prior to this machine's advent in 1871, Edward Muybridge, made a continuous series of photographs of a trotting horse in action, at Gov. Leland Stanford's race course in Oakland, California. Miss Swain and Marry, Frenchmen; Sorot, Swiss; Anschütz, German; and Greene, an Englishman, all contributed their share toward the development of the idea between 1876 and 1886, and the Kinetoscope of Thomas Edison was introduced at the Chicago World's Fair as a nickel-in-the-slot machine in 1893, gave a hint regarding the possibilities of the future.

Hannibal Goodwin, a clergyman, incidentally did as much if not more than all

of those combined to evolve a practical device, through his invention of the film in 1887 that paved the way for the cine in use today. Men whose names were never recorded also played an important part in devising improvements to film, camera and projector.

Sometime during the year 1895 the new fairy world developed Vitaphone of Thon. A. Edison was used for exhibition purposes at Koster and Bial's concert hall on West Thirty-fourth Street, New York, and while the short subjects shown flickered very badly, they were of sufficient practicality to create a mild sensation.

The real start of the present enormous and many-sided motion picture industry in America, however, took place at B. F. Keith's United States Theatre, Forty-ninth Street and Broadway, New York, in July, 1896. Here in this historic temple of amusement was first shown motion pictures projected by Lumiere's Cinematograph, a combination of all of the good points of its experimental predecessors.

This machine was a wonderful success increasing the receipts of the United States theatre-fold. All that season the Cinematograph attracted crowds, many of whom had never before entered a variety theatre. The pictures, however, were far from perfection and after the novelty had worn off a bit the public began to lose interest. The irritating flicker caused eye strain, and the audience, as a result, began to be heardly discussed the possibility of clinical being born with glasses on.

But the scientists of the business were not idle and it was about at this period that Nicholas Power came along with his improved Edison projector. Power, the flicker that had worried the oculists began to gradually diminish and at the present time, thanks principally to Power's researches and experiments, has almost been entirely eliminated.

In 1900 a motion picture show of the store variety was opened in San Francisco by the Grammeins. It was an immediate success. Hundreds of imitators cropped up like magic all over the country. Soon the motion picture house became an institution in every metropolitan centre except New York. Then came the development of the photo-play, crude at first like its predecessor, the machine itself.

The Motion Picture Patent Co. was the next important development which, through its subsidiary the General Film Co., could assure the now fastly multiplying exhibitor a consistent daily program. The General Film group had things all its own way for a long time. While independents came and went, their departure in most instances being almost synonymous with their coming, the General-held its own without any trouble until 1915.

Then came the time of real importance. The feature film began to evidence real signs of life. Its development was fast and furious.

Things started to happen in earnest. Big legitimate theatres that had regarded the

pictures in a cynical light suddenly awoke to a realization of the money making possibilities of the feature film. New companies were started right and left. The pioneer of these pathfinders, the Famous Players Film Co., started the film world about three years ago with the announcement of its intention of making a regular program of feature films to be released weekly through its system of exchanges.

Before six months had passed, twelve feature programs were fighting for business in the field. The small single and double reels, of course, did not disappear but the death knell of the service program of this character of films was sounded for any purpose save that of filling in. The stage star also figured to a considerable extent, however, as inducement for the motion picture. The salience of the stage star of any importance at all being of such a figure as to forbid his appearance in anything less than five reels.

With the advancement in the manufacturing and cost marvelous strides in the exhibiting field. The Strand Theatre, New York, originally built as a link in a chain of burlesque houses, tried pictures as an experiment. At least the management thought they were experimenting. Sammel Rothpelt, the director of the entertainment that has revolutionized things theatrical throughout the country in the last two years, knew differently.

It was not until six months ago that he encouraged the building of hundreds of other palatial picture houses all over the land. The Rialto, built under the direction of and conducted by Mr. Rothpelt, is also responsible for upholding the dignity that the theatre is heir to through the production of achievements of men like Griffith, Bronson, Lucie, and others.

Big productions like the "Birth of a Nation," "Intolerance," "Apollonia," "War and Peace," etc., were helped materially to place the business on a high plane. From time to time, evils have beset the industry and, as the casual observer familiar with current conditions may notice, are just a bit obtrusive at this moment. Among these the subject of producing wastage has given the manufacturer many an anxious moment in the past. While certain corrections have been made and considerable money saved in the various studios, the application of more scientific business methods, the introduction of the efficiency expert in the artistic end has not always been fraught with complete success.

A certain western studio is said to have paid an efficiency sharp one hundred thousand dollars to find out how it lost forty thousand. Others had similar experiences and resulted in the manufacturers coming to a realization that their houses must be set on a new order from within rather than from without.

When the single and double reel where in their hey-day the stock company was an economic necessity. Gradually production of the shorter reels lessened and the big

feature with a new cast demanded in most instances by the public, finally made the permanent stock company almost unnecessary.

The Vitaphone Co., for example, in two years cut down its list of regular players from eight hundred to sixty. The feature film, as heretofore stated, had considerable ability to do with the panning of the studio stock. A far more important factor, however, played a great part in the abolishing of these stock companies.

Most of the program companies had depended in large extent for their profit on the European market.

The domestic market had furnished the necessary return to pay all overhead and running expenses. Then the European war came along and completely upset the plans of the film industry manufacturers who were just about to enter the new feature field.

The European struggle since its start, it is said on the best of authority, has cost a loss of more than fifty million dollars to the companies frequently designated as "the theatre." The Biograph Co., sitting in the situation, decided to stop manufacturing, depending entirely on releases, Lewis J. Selznick having recently rented the Biograph studio to make pictures for his rapidly increasing list of stars and comedians. The Lasky Co. finding the going exceedingly difficult also decided to quit. Selznick, it is understood, has also leased the Philadelphia studio of this concern. Of the other first ten companies, Selig, Vitaphone, Essanay and Pathé seem to be the most active at this writing.

It will be interesting to note the effect of the ending of the European war. Vitaphone is strongly entrenched in Europe and for that matter so are several of the independent companies. As business starts up all fields at the end of the war the American film concerns almost as a unit will make one grand rush for the rich pickings to be had.

The moment the war ends things will also happen in the film industry. Changes of the most revolutionary kind that have yet occurred will take place. And there is a reason which is as plain as crystal to those familiar with European conditions. On the other side the five reels has never been particularly popular. In fact, our cousins across the ocean are looking for the single and double reel stuff. Four reels seems to be the very maximum length they will stand for.

As soon as Tommy, Hans, Pat, Ivan, Pierre and all stop shooting at each other, and decide to settle down to the arts of peace, and, judging from current newspaper reports, that time is quite imminent, they will immediately seek relaxation and amusement in the cinema. And the moment they do, a fresh demand will be created for the short film. And right here, we may feel quite safe in making one of those guesses that we spoke about in the fore part of this article. The stock company will again become a necessity.



9 HERBERS
Season of 1916-17—Booked Solid
in Vaudeville

Slayman Ali

OWNER AND
PRODUCER OF

Oriental Novelties



10 TZIGANIS
Season of 1916-17—Feature with
The Bohemian Girls

All Kinds of Oriental Acts

furnished for Cir-
cuses, Fairs, Parks
and other out-of-
door Amusement
Enterprises



SLAYMAN ALI

The Slayman Ali Productions

are always the New-
est and Best with
none but Oriental
performers. He leads
and others follow



12 ARABIAN HOOLOOOS
Open for immediate engagement

Address SLAYMAN ALI

754 Eighth Avenue

NEW YORK CITY

Phone 2950 Bryant



14 JBAALLAS
Season of 1916-17—With "The Garden of Allah"

THE CARNIVAL OF TO-DAY NEEDS MODERNIZING

Truth and Decency Should Be Prime Factors in Installing New Principles of Business in This Form of Amusement; Wide Field Is Offered to Those Who Will Try to Win Back Public Favor

By JAMES T. CLYDE

WHEN the subject of Carnival is mentioned nowadays, we exclaim: "What sins have been committed in thy name!"

It is with no desire for personal criticism that I have attempted to reply to your request for a story on the subject of carnivals, for while interested in a form of a Carnival show, we may well leave criticism to the general public, to whom the name "Carnival" has become a stench in the nostrils. However, I shall be glad to give you a few impressions based on my personal experiences.

Notwithstanding the abuses that have crept into the business, I still believe (and am encouraged in that belief by last season's experiences), that the combination shows have a wide field as a popular form of outdoor amusement, if the intelligent and clean-minded public is considered and catered to.

The ignorant and vicious have never proved a lasting factor in any line of business, more particularly that of amusement. While by no means an old man, I can well remember in my younger days the stigma attached to and the bad reputations associated with the drama, variety and burlesque shows. Now compare the standing of these forms of amusement and I think we will all have to admit that the only lasting success that can be made is

through quality and novelty properly presented to the clean-minded public.

The original idea of the Carnival, as demonstrated by the old English Carnival, was to produce a sort of festal occasion where the populace gave itself up to a period of jollification. From this condition the Carnival has degenerated. This is due to the productions of ignorant and vicious showmen. (God save the market!)

These men were never intended by God or nature as showmen. They are only the remains or outcroppings of the old-time "graff" showmen to whom the Carnival looked like no much "easy money," and to whom the making of a Carnival simply consisted of one or two "rides," a few questionable shows and an array of doubtful characters in the form of concession people. These men have only themselves to blame for the attitude of the public toward them, and in many cases they are reading the "hand-writing on the wall," and have to admit that gambling or viciousness in any form no longer meets with profit and even the low-minded recent the public exploitation of man.

Public and railway officials, as well as publishers of show papers, are in many cases to blame for this condition. They only seem to see the business office end of the proposition. The railway official should be mindful of the fact that many times he furnishes cars and aids in sending a "crazy camp" to towns along his line

where the citizens resent this form of amusement and the newspapers hurn them up for their shortcomings. Were he to refuse these so-called showmen the accommodations necessary for the carrying on of their business and cater to the reputable showman who travels clean and pays his bills, he would promote the welfare of the clean amusement man and be a benefit. At present he is a handicap toward the elevation of the Carnival, as well as in the long run hurting his own business.

The publishers of show papers, with the mistaken idea of being kind to everyone and with their eyes on the advertising end only, should refuse to accept advertisements and to publish stories of the so-called success of these "barnades" that they know to be questionable. In this way they, too, would help to elevate the Carnival and all together would profit by the improved class of men who would invest in this form of amusement.

I do not wish for a moment to be misunderstood or pose as a Good Samaritan or "Mr. Easy Money." I have invested my money, and considerable of it, too, with the idea that the Carnival is a good and profitable investment. After four years of experience in this field of endeavor, I am still of the opinion that it is a business in which cleanliness and merit are the only lasting sources of profit and that there is still a good field open for the

strictly high-class, novel combination shows, commonly known as the Carnival. It should be conducted, however, under modern business principles, in which Truth and Decency are the prime factors.

In conclusion, permit me to suggest that if the Carnival man of today will devote his entire time enthusiastically to develop his show and adopt them to the modern idea, he will find that he will not only dignify himself, but his business will dignify him.

Men of the character and caliber of Mr. John Ringling are received and recognized in the best business and professional circles. These men developed from a low beginning, therefore why should not the carnival man, if he will but adopt the lines of the business man, be of equally good standing in the community?

There is room for all and time is wasted in pious jealousy and attempts to smother and kill off competition. To lie about a man's character and business standing is worse than murder and only acts as a boomerang in favor of the one so persecuted.

"A fair field and so favors, and may the best man win, say I." If the average Carnival showman will appreciate these facts, he will grasp his opportunity and realize that "Envy and malice from low conditions rise, set well your part, there the honor lies."

CIRCUS SEASON DISAPPOINTING; TWO SHOWS CLOSE

By FLETCHER SMITH

THE season just closed will go down as the worst in the history of the circus business. The shows that have stayed out and made money can be counted on one hand. Despite the glowing reports from all sections of the country of big business, high wages and general prosperity, the circus manager who held high hopes on making a big cleaning, found, ere the season was a quarter over conditions were like the reverse.

True, there was plenty of money, and the stories of high wages were not exaggerations, but it seemed as though the men who were profiting by the extraordinary demand for labor, were laboring under the delusion that it was of short duration and it was the best policy to store away the harvest for the famine that might possibly come later.

Particularly was this the case in the Pittsburgh district and the manufacturing sections of New England. The former district was flooded with shows and few found business even as good as under ordinary business conditions. The scarcity

of help was the direct cause of one big show closing, and there was not a circus that was not short handed, and had it not been for the loyalty of everyone from front door to dressing post, more stands would have been missed. The two worst sufferers in this respect were the Wheeler Brothers and the Hagenbeck-Wallace shows.

The former was handicapped from the start. General Manager Al. F. Wheeler fought valiantly to keep the show going, but all to no avail. Late arrivals and missed performances depleted the bank roll and even a millionaire will stand to lose only a certain amount. At one stand in Ohio a performance was given at 10:30 at night, and the show did not arrive in its next stand, Massillon, Ohio, until six o'clock the next night.

It was too much of a struggle for even the doughy Al. F., and he made an honest nod at paying all claims in full and leaving a clean record behind. He is now doing well with a two-car outfit in the South.

The Hagenbeck-Wallace Show "closed" standing after stand and where it was not a scarcity of help, bad lots and bad weather, combined to make trouping with this show anything but agreeable. The show made much of its last season's territory, but abandoned a portion of its southern trip and closed early, shipping to its new quarters at West Baden, Ind.

Another circus to experience more than its share of hard luck was the John H. Sparks World Famous shows. It opened to its usual good business in the South and its spring tour northward was a financial success. It ran up against strong opposition with Wheeler Brothers in the Pittsburgh district and business was only fair.

The show then invaded New England and was after one day ahead or one day behind the Cook and Wilson show most of the time. New England was not a profitable section and even in Bridgeport, a two-day stand, business was disappointing. The infantile paralysis scare and the sudden cancellation of the Long Island time. This necessitated

ed some tail hustling on the part of General Agent T. W. Ballinger and Manager Charles Sparks. They "wild catted" the show across Pennsylvania and out into Ohio. Business on custom billing could not be more than fair.

The show struck its customary stride in the South this fall and cleaned up in Georgia. It suffered a serious loss in the killing of its big feature, Mary, the huge pecked hen. Mary attacked and killed an assistant keeper while the show was in Tennessee and the authorities deemed it best to kill her. She paid the penalty by way of a chain around her neck and a railroad wrecking crane.

The tour of the Andrew Downie Wild Animal show came to a sudden end in Havre de Grace in September, but to his credit it must be said "Mac" was a game loser and it was not his fault that the show did not round out the season.

It was short of help from the start and at one time there were three horses and one workman on the big top.

(Continued on page 83.)

AN APPRECIATION OF MY PROTÉGÉ

EARL CARROLL

Who handed us nine song hits from
OLIVER MOROSCO'S

Greatest of all current musical comedies, "So Long Letty" and "Canary Cottage"

While you are reading this he is sitting in his Starlit Bungalow atop a twenty-story Broadway skyscraper grinding out three more musical comedies for 1917.

Don't get sore—but I think that our Earl is the one best bet among all the colts for first place in the race of American Musical Comedy writers.

I am playing him across the board.

LEO. FEIST

Love to Marcelle.

"THE ONE TREE STAND XMAS TREE"

By Rosch and Rosch

We were making an all-night journey, From New York to Tennessee, Xmas Eve, we spent all night on the train, Oh! a Merry Xmas we could see! I looked out the window, hoping To see who I friendly face, But who did I find, that would give me a smile, In that God-forsaken place? The train was deep, by the roadside, But the farms stood silent, alone— While now and then, from a window, Glowed the warm light, That told someone was home; The train stopped to get water, Somewhere along the way, So I stepped off to get my fill of fresh air When a childish voice, rang by my side— Oh! look at the trees, aren't they dandy? I thought a Xmas tree would make, 'Tis so long since I had any Xmas at all, Gee! I thought that my heart would break: I picked out a small one, growing close, And pulled at it, with all my might.

"Look, kid!" said I, "Here's one grown for you."

St. Santa Claus is coming tonight," But where were the trimmings, To make it look bright?

I had never thought of that— Never mind, we'd find something, somehow, If I had to rob some lady's hat.

But each of the Company had some little thing To hang on that God-given tree;

The boys had strings of beads and doo-doo galore.

"Twas a wonderful sight to see, Then a dear old lady got on the train, Just loaded down with good things, She looked like an angel, with her dear sweet face,

All she needed was a pair of wings.

"Look, I've plenty of good things, I can share them with you!"

Why, I thought that the show would go with it.

What a great Xmas Eve it was for us all, But think what a treat for that neglected stage child.

JES' YOU AN' I

By Larry Sharkey

Supposin' we'd commence today—

Jes' you an' I.

A helpis' some one gots' our way,

An' 'spos we'd try

To see if we could comfort him,

To some poor soul; jes' heal the sting

Out of his' sorrow, make hearts aligh—

Eustead of sigh—

Could we accomplish anything?

Jes' you an' I.

I somehow think 'at ef we tried—

Jes' you an' I—

A mite more love, a mite less pride,

You can't deny

'At folks now' would say's to me,

An' 'ef we gave 'em sympathy

Eustead of spite, it happens to be,

'At when we'd die,

We'd sleep a lot more peacefully,

Jes' you an' I.

PAST SHOW SEASON AD

(Continued from page 1)
Everybody pitched in for the show moving. He was doing a paying business here he invaded Canada. Here he met with weather that hovered above the 100 mark for weeks, and everybody more interested in the weather than the show. In every town visited soldiers were drilling, and Canada was war crazed. Business in Quebec was wrecked, and it did not improve after the show crossed into the States.

It reached the infected section of New York State and Pennsylvania in September and the infantile paralysis quarantine forced him to close. He shipped the show to winter quarters and confidently expected to start south with an eight car show. He even went so far as to hold the show together and started his advance out, but word from the railroads refusing to haul the show in the winter district, caused him to remain in Havre de Grace for the winter. He is not disheartened and will go out again next season. At one stand in Canada he had 24 workmen on the big top. The Canadian recruiting officers got busy and by the liberal use of liquor and a little money coaxed every one of the men away from the enlist and they were swaggering around the lot at noon full armed soldiers. But there is another side to the story. Uncle Sam took a hand in the matter and some of his sons wish now they had remained with the show.

Dowdle was handicapped in more ways than one, his inability to secure a side-show manager, and his consequent necessity of giving all his attention to the department created a substantial leakage in the various other departments that caused the best of business could not overcome.

The tour of the Corp and Lent showed soon after its Canadian tour. Unlike Dowdle the show prospered in Canada. The Canadian recruiting officers got busy and the show made money from the start. It was financed by Cedar Rapids, Iowa, business men and differences among them over the management of the show proved its undoing. It, too, suffered from lack of funds and had considerable opposition in the spring and early summer.

Another show to fall by the wayside was Cook and Wilson, and a nearer show than this never took to the road. Unfortunately these New England for its stamping grounds and it had strenuous opposition with the Sparks show in nearly all of its stands. Neither show did a paying business, but had it not been for the infantile paralysis quarantine, the show might have weathered the storm, although business after it jumped into Western New York State was not anything to brag of.

The Olsen Brothers show had heretofore been on wagons, but this spring went out with a ten-car show. It experienced bad weather and much opposition in the Middle West and closed early, going out later on wagons again.

This makes a total of five shows that failed to last the season out and confirms the prediction of *THE CLIPPER* last spring that probably all of the new shows would be back in quarters the following July 4.

The big surprise of the season was the sale of the Gollmar Bros. show to James Patterson of carnival fame. James has had the circus before in his bonnet as far back as the winter he spent in Shreve-

port, La., on the State fairgrounds. The Gollmar Bros. show had about won out the title in the Northwest and the people were anxious to see some new show, with new acts and faces. They had had the Gollmar show every season for the past twenty years, but had no change in the circus men. The Yankee Robinson show first invaded their territory and then along came the Sparks show and, although smaller, put out a bright, catchy parade, and a perfect show both astonished and pleased the natives, and it made the Gollmar boys look to their laurels.

In three years the Sparks show was firmly established in the Gollmar territory, and it could divide it with them. The show under the management will doubtless do a good business over the Gollmar routes, for the Patterson carnival is well and favorably known out there. Just to show how strong the Sparks show is in that territory, I will cite one instance. The Sparks show billed Minot, N. D., for the 4th of July last season right on top of the Gollmar billing, beating them by making the Sox line, at the other show had a shut out on the Great Northern. Sparks gave three shows and did the biggest business in the history of the show, but the Minot daily paper failed to enthrone over the performance. I wonder why?

George and Edward Arlington, having acquired the 101 Ranch from the Miller Bros., will go right on making money. The show was one of the winners the past season and goes out next spring from Norfolk, Va.

The Yankee Robinson show did the usual good business on the season and the Al. G. Barnes show is way ahead. It made its first visit to the Sox line, got as far as Troy, N. Y., and in spite of opposition, more than held its own. It takes some nerve to bill Chicago on a country route, but that is just what this show did and it paid, too.

Jerry Mugwag and Bert Bowers two merits, the Howe's London and John Robinson did big shows, had long seasons and made a fat bank roll. The Robinson show started the circus world by making a record jump and had contemporary opposition across the continent to the Pacific Coast last spring, but General Agent George F. Moyer knew what he was doing. How time bring about changes in the show business! It was only a few years ago that Moyer broke into the game with Andrew Downie, was picked up by Ed. Krupp, and then became general agent of the Coll Bros. show. Now Moyer is the man ahead of both shows and Ed. Krupp is working for him. Thus did the pupil outstrip the master.

The Barnum and Bailey and Ringling shows, of course, set the pace for the others to follow. The latter literally "recruited" talent from the States and menaced crowds at Jackson, Atlanta, Nashville, Clarkdale and in fact all through the South.

The Sun Brothers show is the last of them to close. It opened early in the spring at Miami, Fla., and closed in Florida. It goes along in its customary noiseless way, has no parade, bothers no one particularly, gives a clever performance and gets the money every season. Pete Sun is the showman, but he has as able assistant in Oscar Rogers. The show is incorporated and winters in Macon, Ga. It hit the South this fall with a shortage of workmen, and Pete Sun says he has

spent more than a thousand dollars in sending scouts to the big cities to secure help. Even this was unsatisfactory, as the kind of help secured was far from being of much assistance around the big top. This is one show that finds no difficulty in holding on to its heads of departments.

The J. H. Edmann show is the one I just remember how long ago it was he quit the Welsh Bros. and joined out under the Sun banner. He is still the same energetic, result-getting Clinton, despite the loss of a leg caused by blood poisoning.

The J. H. Edmann show still continues to hop, step and jump from State to State and section to section; picks the high spots and gets the money. The show will winter at Hot Springs and Edmann's Minneapolis bank will continue to add to its assets through his connection with the show.

How would you like to be with a show and not see a railroad for six weeks? You can do it with the Mighty Haagg Bros.

Moyer first put the show on the map as a possible contender for big show honors, but Ernest Haagg didn't take kindly to the railroads and went back to the red water. He has got it so bad that he doesn't need to worry, but he sticks to the game and is still out rambling around in the mountains of Tennessee and Georgia. Hala off to Ernest Haagg! When the police of the Shreveport, La., declared he had more use for a nigger than he did a showman, Haagg showed his resentment by removing his winter quarters from that city and disposing of all of his holdings there. He made his first stand in that city and Shreveport respects and appreciates Ernest Haagg.

And now arises the question as to the future of the circus business. Anyone will tell you that its coming does not meet the excitement or enthusiasm of days of yore. No longer do crowds assemble at daybreak to watch its arrival, or fight their way to the red wagon for the big show duckets. Its coming creates about as much excitement as the advent of a big feature film at the leading picture house.

"Going to the circus?"

"I don't know; you see one, you've seen them all."

How often do you hear this. What has done it? Dishonest practices, and graft. The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman."

The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman." The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman." The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman."

The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman."

The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman." The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman." The showman is always a person of suspicion, looked upon legitimately prey of every one, from the highest city official to the humblest merchant. In the South it's "do a showman" or "kill a showman."



THE CHAS. K. CHAMPLIN ENTERPRISES



CHAS. K. CHAMPLIN

And His Artistic Associate Players

Recognized as the Leading Popular Priced Traveling Organization in Existence. Eighteen consecutive years of unbounded success. Presenting nothing but the very highest royalty plays obtainable for the approval of persons of refinement and good taste.

The Record Breaking Attraction of the 20th Century

The plays this season are: "Under Cover," "The Man Between," "Kick In," "A Fool There Was," "The Old Homestead," "An Old Sweetheart of Mine," "The Bridge," "The Eternal Magdalene."

Mr. Champlin's Other Attraction—

THE CHAMPLIN COMEDY CO.

Management of H. M. ADDISON, featuring

MISS KATHLEEN BARRY AND RICHARD MORGAN



in "The Road to Happiness," "The Natural Law," "The Girl He Couldn't Buy," "Captain Alveraz," "The Final Settlement," "Damaged Goods," "The Way Women Love." This organization is under the direction of H. M. Addison, and although it is only in its second year, many house records have been broken and big business prevails everywhere. Every play is magnificently mounted with beautiful special scenery, draperies and electrical effects.



LIST OF OUTDOOR SHOWS AND THEIR WINTER QUARTERS

The various circuses which have toured the country during the past season have now practically all gone into quarters for the winter.

Following is a list of the circuses and carnivals, with names of proprietors or managers. Where a separate office is maintained that address is given, and where no address is given the show is still in route:

CARNIVALS

Aiken (Amusement) Shows, Sam Aiken,

Cleveland, Ohio.

Alamo (Great) City Shows,

Allen Amusement Co., Frank Allen, 304

East Main Street, Havana, O.

Alamo (Great) Shows, J. F. Murphy,

Sumter, S. C.

Arena Amusement Co., Harry Dunkel,

Nixon Theatre Building, Pittsburgh, Pa.

Barkroot Shows, K. G. Barkroot,

Chilhow Park, Knoxville, Tenn.

Besse's Greater Shows, "Doc" Besse,

St. Louis, Mo.

Beasley's United Shows, R. C. Beasley,

San Bernardino, Cal.

Bert's United Shows, Cresson & Wil-

son.

Big Four Amusement Co., E. L. Cum-

ings.

Blondin Shows, Leo Blondin.

Boone's Mexico Ranch & Carnival Con-

gress, Fate Boone.

Boytanz Amusement Co., Roy Boy-

tanz.

Brown Shows, Frank M. Brown.

Brown & Cronin Shows, Brown & Cron-

in.

Brown & McGarry Shows, W. O. Brown

and L. W. McGarry.

Brundage Shows, S. W. Brundage.

Campbell's United Shows, W. H. Camp-

bell, Phoenix, Ariz.

Capital City Amusement Co., Lew Hoff-

man, Box 58, St. Paul, Minn.

Garden, Powers & Morefield Combined

Shows, Forest City, N. C.

Central States Shows, J. D. Pinfield.

Chas. A. Greater Shows, A. S. Clark.

Clifton Kelly Shows, L. K. Kelly.

Columbian Greater Shows Co., 622

Columbian Building, Cleveland, O.

Cooper Bros. Shows.

Copping (Harry) Shows, Harry Cop-

ping.

De Kredo Bros. Shows, Jean De Kredo,

208 Belvin Street, San Antonio, Tex.

Delmar Shows.

De Vaux's Greater Shows, Inc., H. A.

De Vaux, Baton Rouge, La.

Diehl Shows, W. T. Hughes.

Diehl (Greater) Shows.

Domination (Great) Shows, Cos T. Ken-

ney, Jacksonville, Fla.

Dumas & Krause Shows, Geo. Dumas,

Darlington, S. C.

Dreamland Exposition Shows, J. A. Macy,

541 S. 17th St., Reading, Pa.

Great Eastern Shows, "Pop" Foster,

Orpheo Theatre Building, New York City.

Ehring Amusement Co., Fred Ehring,

Columbus, O.

Empire Amusement Co., G. L. Dobyns,

Mariners Harbor, Staten Island, N. Y.

Enterprise Amusement Co., L. Crawford.

Evans Shows, Ed. A. Evans, Independ-

ence, Kan.

Evans & Platt Greater Shows.

Exposition Shows, J. Scharding, Chicago,

Ill.

Ferari (Jos. G.), Jos. G. Ferrari, Marin-

ers Harbor, Staten Island, N. Y.

Foley & Burk Shows, E. M. Foley and

E. M. Burk, 600 Humboldt Bank Build-

ing, San Francisco, Cal.

Flynn Shows, J. Francis Flynn, Hood-

house, Ill.

Gibson's Trans-Syndicate Shows, Jas. H.

Gibson.

Goodman Greater Shows, L. Goodman.

Graves Greater Shows, E. D. Graves.

Gray (Roy) Amusement Co., Roy Gray,

1402 Sample Street, Indianapolis, Ind.

Hamilton (Famous) Shows, C. L. Ham-

ilton.

Hampson's Great Empire Shows, Elis-

abeth Hampton, Hamilton, O.

Hassan & Clark Broadway Shows.

Herbert Greater Shows, Columbia, S. C.

Heik's United Shows, Louis J. Heik,

Twenty-six Street and St. Louis Avenue,

East St. Louis, Ill.

Hooper Greater Shows.

International (Great) Shows, Jos. Tho-

met and H. F. Mercy, 136 West Fort-

second Street, New York City.

International Shows, Ross A. Dano.

Isler Amusement Co., Louis Isler.

Jarris Greater Shows, Wm. B. Jarvis,

Atchison, Kan.

Jones (Johnny J.) Exposition Shows,

Johnny J. Jones, Orlando, Fla.

Juvinal's Stadium Shows, J. M. Juve-

nal.

Kaue's Shows, Maxwell Kaue, Ocala,

Fla.

Kennedy (Cou T.) Shows, Cos T. Ken-

ney, Jacksonville, Fla.

King Greater Shows, Jack Kline, Colum-

bia Theatre Building, New York City.

Kline (Herbert A.) Shows, Herbert A.

Kline, Box 68, Flint, Mich.

Kopp & Harrington Great Southern

Shows, Wm. Harrington.

Krause Greater Shows, Benny Krause,

1827 E. Cummins St., Philadelphia, Pa.

Kyle Model Shows, A. E. Lange.

Layman Shows, Frank E. Layman, East

St. Louis, Ill.

La Rue & Perry Shows.

La Gru Expedition Shows, Steve La

Gru, Birmingham, N. Y.

Ladip Shows, Cap. David Ladip, Read-

ing, Pa.

Leggett Amusement Co.

Leonard Amusement Co.

Little Giant Shows, Frank D. Cory,

R. R. 4, Box 11, Benton Harbor, Mich.

Littlejohn Shows, Thos. P. Littlejohn.

Loom Shows, J. Geo. Loom.

Lukens Shows, Harry Lukens, Lukens'

Gymnasium, Reading, Pa.

MacFady Amusement Co., K. P. Carlos.

Marine Amusement Co., S. Marine.

McLemore & Ellis Combined Shows.

Metropolitan Shows, C. E. Barfield, Box

588, Pensacola, Fla.

Morsech Greater Shows, John Zarro,

Newark, N. J.

Nardier Greater Shows, Charlie Nardier,

Nashville Amusement Co., No. 1 and No. 2,

Nigro Greater Shows, C. M. Nigro, Mem-

phis, Tenn.

Northwestern Shows, F. L. Flack, 51

East Market Street, Akron, O.

Pacific United Amusements, San Fran-

cisco, Cal.

Phoenix Amusement Co., Williams &

Phoebe.

Panama Exposition Shows, Box 505,

Henderson, N. C.

Parker (Circuit) Shows, H. S. Tyler,

Leavenworth, Kan.

Patrick (B. E.) Shows, Carnival Court,

Buffalo, N. Y.

Paul's United Shows, J. A. Straley.

Peoples Amusement Co., E. A. Johnson,

St. Louis, Mo.

Pollack Bros. Shows, Irving J. Pollack,

608 Lyceum Building, Pittsburgh, Pa.

Reading Carnival Co., Wm. Maine, 2810

Lafayette Street, Denver, Colo.

Rice & Riden Shows, S. Battisto.

Reibhofer's United Shows, Duryea, Pa.

Reynolds' Greater Shows, Geo. Reynolds.

Rice & Quick Amusement Co., W. L.

Quick, Durant, Okla.

Roberts United Shows, J. Stanley Rob-

erts.

Rogers Greater Shows.

Rosell Famous Shows, F. A. Rosell.

Savage Amusement Co., Walter Savage,

Wayne, Neb.

Shelley's Greater Shows, John H.

Shelley, Pensacola, Fla.

Sibley's Superb Shows, Walter K. Sib-

ley.

Sol & Rubin Shows, Sam Solomon and

Rubin, Scranton, Pa.

Smith's Greater Shows, C. Smith, Bir-

mingham, Ala.

Smith (E. J.) Shows, Ed. J. Smith.

Southern Amusement Co., Don C. Steven-

son, Galveston, Tex.

Southwestern (Great) Shows, C. J.

Burkard.

St. Louis Amusement Co., E. W. Weaver,

Atlanta, Ga.

Texas Amusement Co., A. Obadd.

Texas Bud's Combined Shows, P. J.

Snell.

Todd & Son United Shows.

United Shows, C. H. Dunn.

U. S. Carnival Co., R. C. Carroll, Quincy,

Ill.

Van Sickle (Cap.) Shows, W. S. Van

Sickle.

Veal's Famous Shows, John Veal, De-

catur, Ala.

Victory Shows, Harry Whit, 207 Calen-

dard Street, Boston, Mass.

Washburn's Mighty Midway Shows, Leon

W. Washburn, Washburn Theatre, Ches-

ter, Pa.

Wallick Shows, Frank G. Wallick.

Walton Shows, Ashton C. Whitney.

Wieder Amusement Co., Wieder &

Shades, 733 Clifton Avenue, Springfield,

O.

Williams Standard Shows, Ralph Fin-

ney, Gaiety Theatre Building, New York

City.

Wonderland Shows Ltd., Leo Bistany,

1431 Broadway, New York City.

Woody Shows, J. W. Woody, Joplin,

Mo.

World At Home Shows, James T. Clyde,

Grand Pacific Hotel, Chicago, Ill.

Wortham Fair Shows, C. G. Dodson.

Wortham (C. A.) Shows, Clarence A.

Wortham, Fair Grounds, San Antonio,

Tex.

Wortham (Great) Shows, Clarence A.

Wortham, Fair Grounds, San Antonio, Tex.

Zeldman & Polle Shows, Henry J. Pol-

le, Grand Rapids, Mich.

CIRCUS AND WILD WEST

Alderfer Circus, C. L. Alderfer, Denver,

Ind.

Atterbury Bros. Circus, R. L. Atterbury,

Houston, Tex.

Barnes Trained Wild Animal Circus, Al.

G. Barnes, Venice, Cal.

Barnum & Bailey Circus, University

Place, Chicago, Ill.

Christy Hippodrome Shows.

Carlisle's Wild West, R. C. Carlisle,

South Carlo, N. Y.

California Frank's Wild West, C. F. Hay-

streter, Ill.

Clark & Sons Shows, M. L. Clark.

Cooper Bros. Rail Road Shows, E. H.

Jones, Riverside, Cal.

Cole Bros. World Toured Shows, J. An-

gustinos, Kansas, Riverside, Cal.

Colorado Gran's Show, Mandalya Stoen.

Sparks, Ky.

Eschman World United Circus, J. H.

*To his many friends in the Theatrical Profession,
To the hundreds who have in the past featured his songs, and
To those who will sing them in the future,*

JIMMIE V. MONACO

Wishes to Extend Best Wishes for

*A Very Merry Christmas
and A Happy New Year*



That You and Yours May Have a
MERRY CHRISTMAS
*and a Year Full of Peace, Happiness
and Prosperity*

IS THE WISH OF

MISS
WINIFRED ST. CLAIRE

Playing in My Own Theatre with My Own Company

AND

EARL D. SIPE

and the following members of her company now in their eighteenth week at the Empire Theatre, Paterson, N. J., playing standard plays

CLIFFORD MACK
MORRIS BURR
FRED ELLSWORTH
EDYTHA KETCHUM
FRANK HARVEY
BERTHA ALLEN

NOLA MERCER
DIXON VAN VALKENBERG
TEDD BRACKETT
ROBERT P. GLECKLER
MARY FOX
KILBURN BENNETT

ART G. KEENE

A. GORDON REID, Director



PRODUCER MUST BE THE BAROMETER OF PUBLIC TASTE

Shifting Sands of Opinion Make the Business More Uncertain Than That of Banker, Merchant or Farmer; Highest Hopes in Play Often Dashed to Pieces Without Glory of New York Premiere

By A. H. WOODS

THE white light of publicity that has beamed so farcely on the theatre in the past few years and caused many of its cherished illusions to scurry into dark corners has so far spared the producing manager. The results is that for the general public a legend still remains about him both favorable and unfavorable, like that which haunted the shape of the almost mystical star of other years who took champagne baths and spent fabulous sums on her pool. While nobody credits the producing manager either with milk baths or poodles, still the popular impression is that the producer's lot, unlike that of the policeman's, is a very happy one indeed. That all he has to do is press a button, whereupon a play marvelously invested and superbly cast springs up full blown to make him a fortune while he puffs his cigars.

The fact of the matter is that the only button the producer presses is the one which summons his secretary or his office boy to assist him in negotiating the infinite mass of detail with which he is swamped. A producer's happy lot is in his office at about nine o'clock in the morning attending to an overwhelming pile of correspondence, hold interviews, keep appointments, attend rehearsals, read plays, see actors, playwrights, directors

and others, keep in touch with the minutest affairs of the theatrical world, attend to the expenditures of the thousands of dollars and all on the chance of seeing a play on which he has based his highest hopes, invested much money, and labored (frequently to his undoing) without ever under the glory of a New York premiere.

Probably no other business man in the world works so hard with so little certainty of result as the producing manager. The banker, the merchant, the railroad man, the farmer, are all pretty sure of their status. If their property fails to yield as much as it should one year it will make up for it the next. At any rate they retain an asset which is marketable at any time. Not so the producer. His only asset is his courage, his discernment, and his name. If his play doesn't sell immediately he can't hold it over until times are better. He is left with a worthless manuscript, an irrefragable loss and a dent in his reputation. All he can do is go ahead and build again on an edifice whose foundations rest on the shifting sands of public taste.

And this leads us to one of the most important phases of the producing manager. He must be a kind of barometer of the public taste. He must be able to gauge below superficial indications the

varying and uncertain inclinations of the public. In the theatrical world, the wisest of observers have come to the conclusion that the public itself doesn't know what it wants until it sees it, the difficulty of the producer in this respect is apparent. The best way to form a conviction as to what the public is for the moment serves his bill as attractively as he can and then make people want it or think they want it.

The selection of a play for production is only reached after much deliberation because there is always so much at stake. Of course the producing manager always reserves for himself the final decision, but he invariably places dependence upon the judgment of one of his assistants. If his judgment in this assistant backs up his own the manager is reassured and it can be put down as a foregone conclusion that the play will be given a production.

The late Charles Frohman once replied to a friend, who criticized him for having produced a play which was such a decided failure that it was taken off at the end of the week, "If you can tell me which plays will succeed and which will fail, just by reading the newspaper, I will pay you a salary of \$100,000 per year, and consider you the cheapest man on my business staff."

In making this reply the late manager had in mind the block over which any one

reading a play is prone to stumble—the play that never sells.

It is a very easy matter to discern a poorly written, poorly constructed play, a play which, on the face of it shows its utter worthlessness, but a play which is well written, well constructed and reads well is the rock upon which many a managerially has been wrecked.

A failure has given just as much worry and expense as a success, and sometimes more. And when it comes the manager has to get it off his mind quickly that it may not interfere with his next production.

But there are compensations. The satisfaction of "putting one over" is like that the artist experiences when he paints a beautiful picture, or composes a great song, or writes a memorable book. The producer can take pride in the play which his faith and judgment made possible and clothed in the acting which is the product of his taste and direction and in the investiture which is the product of his money and sense of fitness. And the play that "goes over" atones for the many that didn't. Where the public approves it does so heartily and enthusiastically. And the producer has the pleasure of knowing that he is giving people their money's worth in entertainment or instruction or both.

LINICK GOT A FORTUNE MAKING SLOT MACHINES

"I am going to America to earn my fortune and when I have succeeded and made good in that great new land I will come back to you—until then, adieu."

Speaking thus, the dark-eyed young man kissed his boyhood sweetheart and embarked for America. This was in 1892. This youngster was born in Frankfurt, on the Main, Germany, in 1869, and was the second boy of his father. In 1884 he graduated from public school and was apprenticed at the age of 14 to a wholesale notion house at the large salary of \$1 per week which amount was turned into the household treasury to help feed eleven mouths. For eight years he remained with the firm and then came the burning desire for America. He landed alone in Chicago with a note to a friend who ran a dry goods store on Milwaukee Avenue. He was employed there for \$0 per week, but remained only long enough to acquaint himself with the language, when he became a clerk in a wholesale notion house in the loop. In 1894 he decided to embark in business for himself, and taking his life's savings he chose the manufacture of slot machines.

Two years later, the young man's fancy turned to thoughts of love and taking an once grey-brown head he sped across the deep to the town where he was born and there

in the spring of 1898, Adolph Linick was married to Augusta Fallor. He brought her back to America and on his return enlarged his business and formed a partnership with a young man friend of his by name, Aaron J. Jones. Linick & Jones organized the Midland Machine Company and began building and operating penny slot machines in Chicago, starting with one on State street, near Van Buren, and branching out all over the country. Soon they had branches in St. Louis, Kansas City, New Orleans and Atlanta.

In 1900 he became active in the building of White City, Chicago's \$2,000,000 amusement park, of which he has been a director for the past ten years. The following year with his partner, Jones, he formed The Hyde Park Construction Company, which built scenic railways, roller coasters, figure lights in all amusement parks of America. The story of Jones, Linick & Schaefer is the story of the first motion picture house in the State of Illinois, for Linick and Jones were operating with Peter J. Schaefer, whom they had met in White City, formed the firm of Jones, Linick & Schaefer and opened the first motion picture house in the State of Illinois, in Chicago, on State Street.

In 1907 they began operating Hale's Tours of the World and built the Orpheum Theatre. While Adolph Linick prospered, he did not forget his brothers sisters and parents back in the old country, for when he had made his fortune he brought them to America.

THE LOWLY NICKEL PLAYED A PART IN AARON JONES'S RISE

In 1898, a dark-eyed fellow was rummaging in the Anthropological building at the World's Fair grounds. An inspiration seized him. It was the only building in the grounds without a prospectus or magazine. He went to the Administration building, secured permission to sell magazines, and inside of a week's time had his brother and several other boys working eighteen hours a day, raking in nickels and dimes. The nickel and dime has played a tremendous part in the life's story of this interesting man. That was the beginning of Aaron Jones's business career.

True, he had been a clerk in a railroad office for two years prior to entering business upon his own hook. After the World's Fair had closed, and the giant Ferris wheel had been moved to a site on the north side of Clark St. and Wrightwood Ave., Aaron Jones purchased the privilege of dispensing candies.

The same year, in October, a newboy friend, who had a stand at the Northwestern depot, came to Jones with a new invention. Some people termed it a con. Jones was impressed with it. He joined hands with the newboy, whose name was George K. Spoor, and on October 20 in Waukegan, Illinois, the world was given its first motion picture exhibition by a machine known as Amet's Magniscope. It

was not very successful, but it proved to establish Aaron Jones and George Spoor as the first exhibitors of motion pictures. Others have since risen to heights as president of the Essanay Film Co.

The story of Jones and his partners, Adolph Linick and Peter J. Schaefer, is the story of the moving picture show business in Chicago. On Jan. 1, 1900, there was one such playhouse in Chicago, no larger than the smallest now. To-day, there are more than 200 and practically all of them are making big profits.

The first motion picture house in Chicago and in the State of Illinois was opened on the night of Dec. 28, 1905. It was located at 181 State St. (old number), on the site now occupied by Brown, King & Co. Aaron J. Jones was its builder.

How this one playhouse became the nucleus of the vast Jones, Linick & Schaefer chain of theatres, which numbers among others the big playhouses in the loop; namely, The Biallo, the Colonial, the McVicker's, La Salle and Studebaker, is quite another story.

In addition to being president of the Jones, Linick & Schaefer firm, Aaron J. Jones is also the directing hand of the Marcus Lew Western Booking Agency.

Mr. Jones can now look back twenty years and see himself as a little lad climbing up four flights of stairs and handing a crumpled piece of pasteboard to a blue-coated official. How different now.



*Xmas
Greetings*

from



**HALSEY MOHR
AND
GLADYS MOFFATT**

Presenting HALSEY MOHR'S

"A Day With a Composer"

A STORY IN RHYME AND SONG

Under Personal Direction of

GENE HUGHES, Inc. and JO PAIGE SMITH

RACHEL CROTHERS GIVES HER VIEWS ON DRAMATIZING

Rachel Crothers, author of "Old Lady 31," says that dramatizing is a rather tiresome proceeding and in an interview recently expressed herself on that point as follows:

"Being asked to dramatize a book affects me exactly as the hackneyed red flag is said to affect the much quoted bull. Why? Simply because not one book out of a hundred contains the faintest germ of a play. They all have their stories, of course, and could be transferred to the stage, but so far as a basic, dramatic idea is concerned—that is a rare bird in a novel. So, when they asked me to make a play out of 'Old Lady 31' I wanted to explode and escape.

"But they told me the story, told it to me in about fifty words, before I could get out of the room, and I knew instantly that I was going to do it, although I pretended to consider. But remember that it was not the book that caught me. It was the bare idea of it—the new situation and its possibilities for human comedy and pathos.

"The old saying that 'one must read the book and throw it away before dramatizing it' is wise advice. Plays and stories are certainly totally different mediums. Given such and such characters, placed in such and such circumstances in a play, the nature of these characters must make them move to inevitable results. They cannot be impelled from outside. They themselves must convey in their natural, everyday speech who they are, what they are and why they are—all without explanations or sidelights from the author. And, at the same time, they must live out the story, strong and dramatic or small and simple, as the case may be, through this same medium of the normal speech and action natural to each particular character.

"A playwright cannot suddenly poke his head through the curtain and say to his

audience, 'The man really is thinking thus and so in this scene,' or 'The woman is feeling this way or that,' or 'A most important thing has just happened upstairs which makes the hero realize now that the heroine did believe in him all the time.' No such help can be summoned to make the audience know what the author intended; the characters in the play have got to do it all.

"But the author of a book is privileged to digress and explain and tell you what kind of people he thinks they are and how he feels about this or that phase of life, and to skip about from place to place with his tale, telling us what is going on in a dozen different spots at once. Now, consider again the playwright, who must confine his story to the action which the audience actually sees and the time of its passing to about two hours and one-half. During this precious short time the complete story must march along; it must be lived, not told, by characters who are allowed to talk only to each other, never to the audience.

"One word said to the audience for the sake of explaining something makes book-writing out of playwrighting and mere talk out of drama. The basic idea—unit, main theme or whatever one chooses to call it—is the foundation of a play, and everything else must be thrown away in the beginning. Upon this simple, solid structure the scenes grow in their relative values, gaining in importance and increasing in speed as the play progresses.

"Therefore, putting the episodes of a story into a play just because they are good episodes is the first thing to be avoided. The retention of the characterization of a story, of its atmosphere and quality, is the important thing in dramatizing that story. When this is done on a structure so completely a play in itself that one never would suspect 'it was taken from a story,' then the dramatist has done a really fine piece of work.

"One of the liberties I took with 'Old Lady 31,' incidentally, was putting it back in the '60s, so that the quaintness of the clothes would soften the piece."



GERTRUDE ST. CLAIR

Miss St. Clair is a commendation of reductive sweetness, with a personality peculiarly pleasant, and a voice of voluminous vivacity. Her lingering laughter lifts every tilt into a lullaby. Some winsome warbler, in Gertrude, she has delighted the denizens of the U. S. A. from the turbulent tide of the Atlantic to the limpid liquidness of the Pacific. Honolulu heartily hailed her. Japan jumped with joy at her jingles. China clamored at her cleverness and Australia applauded her ambitious antics. Miss St. Clair has recently declined several tempting offers for musical comedy, preferring to remain with the big vaudeville success, Nowlin and St. Clair.

'ALWAYS WORTH WHILE'

RIALTO
TEMPLE OF THE MOTION PICTURE
B WAY AT 42 ST.

No more gratifying success has ever been recorded in New York theatrical history than that attained by this internationally famous institution. Its incomparable orchestra, its superior pictorial features, its unique system of illumination in color, its pervading atmosphere of courtesy, and the refined comfort of its furnishings set it apart from any place of like nature either here or abroad. To all its friends, all its patrons, and all those who need but one visit to make them patrons, The Rialto extends the compliments of the season and its hearty wishes for success and happiness during the coming year.

JAS. "BLUTCH" CO

BILLY K. WELLS AUTHOR
PRODUCER

 A MERRY XMAS AN

FRANK
HUNTER

THE GLOBE

ELSIE LAVEDAU

IRVING

GEO. HI

JULIA CLIFFORD

McIVOR THE CL
STEY

A. R. SAND

SOLLY WARD ^AND ^DTHE

MURRY LEONARD

STELLA

TOM NOLAN

THE BI

BOB SIMO

BEAUTY, YOUTH
AND FOLLY

Mlle. DAVENPORT'S POSING MODELS

BERT W

DAN G

MARGAR

LOU STA

THE SIGHTS

OPER ENTERPRISES

D HAPPY NEW YEAR 

RAYMOND B. PEREZ DANCING MASTER

TROTTERS

EDDIE SWARTZ

O'HAY

CKMAN

VIRGINIA WARE

UB TRIO HAYDEN
ENSON

FLO DAVENPORT

ERS, MGR.

ROSELAND GIRLS

WOOD

SHIRLY LAWRENCE

G'FOUR

FRANK STANHOPE - HARRY FRANKEL and
ED. DRURY - FRANK PICKETT Others

NS, MGR.

ESTON

ALPINE TRIO

DWINELL
RITH
ELBER

RACEY

DON TRENT

SARAH HYATT

ET KING

CHAS.
WARD

MINNIE
HARRISON

KATHARINE
MURRAY

RK, MGR.

EERS

WITH AN ALL STAR CAST

WM. V. JENNINGS, MGR.

Like Pearls of Great Price

Are the CHAS. K. HARRIS song hits of the current season. Each song a shining pearl—perfect in lyric and melody; pure and sweet as an Angel's prayer; exquisite in melody, original in theme and story. Each one an artistic gem.

"Come Back"

(Let's be Sweethearts Once More)

The new love-story ballad now sweeping the country.

"All I Want is a Cottage, Some Roses and You"

The Irish ballad classic of the world.

"The Story of a Soul"

The most unique child-song story ever written.

"Songs of Yesterday"

Containing excerpts of Mr. Harris' most famous old-time ballad hits.

"It's a Long, Long Time Since I Have Been Home"

The song hit of America. Van & Schenck's biggest hit. Ten encores at each performance.

"Love Me Little, Love Me Long"

Joe. E. Howard's masterpiece—now being featured by himself and his vaudeville partner, Miss Ethelys Clark.

And the new novelty song of the season

"She Comes from a Quaint Little Town in Pennsylvania"

By Will J. Hart and Billy Vandervoer.

The New 1917 Hit

"My Little China Doll"

By Chas. K. Harris and Van and Schenck.

Instrumental Hits

"American Hearts"—March
 "Neath the Hawaiian Moon"—Ukelele Waltzes
 "Skating Waltzes"
 "Grasshoppers Hop"—Fox Trot
 "One-Two"—Polka

CHAS. K. HARRIS

America's Representative Ballad House

Broadway and 47th Street New York City

FORTY YEARS AGO

DEDICATED TO
McINTYRE & HEATH

By OAKLEY SELLECK

Does friendship last? I'll tell you one—
 McIntyre and Heath, and their negro fun,
 Have spanned the years, forty or more.
 They stuck together—since the days of yore,
 Giving the world—yes, the best they had.
 They had made, I judge—fifty millions glad,
 Not only glad—but filled with glee.
 When they're in town—there is gayety.
 The man and the boys—with mother too
 The Clipper says—there is fun for you.
 McIntyre and Heath will soon be here.
 So the Manager—and without a fear
 He counts his cash—for he has a hunch,
 McIntyre and Heath's box-office punch
 Will crowd the house—that will tell the tale
 Yes, forty years since they hit the trail,
 Will cash and coin—may last for long
 Their friendship has—been quite as strong.
 So here's good luck—to these black-face kings
 Who make us laugh—as our memory brings
 The quaint conceit—of the negro gal
 That is McIntyre—and Heath's her pal.
 So stars may come—and stars may go
 But these men last long—with their funny show.
 They both are rich—in this world's goods.
 If they should quit—take to the woods
 The rabbits—squirrels—foxes and birds
 Would congregate—in flocks and herds
 To laugh and chatter—in their way
 And wish good luck—and hope they'd stay
 And the "Ham Tree" they—had heard about
 And the "livery stables"—hear them shout;
 Then "Waiting at the Church" you bet,
 McIntyre and Heath—has them laughing yet.

NOW PLAYING AT THE WINTER GARDEN
SHOW OF WONDERS

Will star under Shuberts' Management in a
 new musical production, at the conclusion of
 their present engagement.

MERRY CHRISTMAS to all our friends

McIntyre & Heath

INDIFFERENCE IS OFTEN COSTLY TO BEST OF ACTORS

Actors will be actors the world over. At the last performance of Count Tolstoy's interesting "Der Lebende Leichnam" at the Irving Place Theatre a large and uncommonly intelligent audience watched the piece in breathless interest. The close of the fourth act as it was played by the company ends with one of the few dramatic minutes in the piece. The abandoned wife has at her request come to visit the mother of her lover. This woman begs the wife not to ruin the career of her son by marrying him. His principles have always been opposed to divorce. He is a person of such pure character and life that to make him the husband of a woman who has left her husband would be to ruin his moral if not his material prospects for happiness. Although the woman has been abandoned by her husband and is sincerely fond of her lover, she promises not to mar his career by taking him as her husband.

Then the lover enters. When his mother starts to tell him that the wife will not after all marry him, even when she has been divorced, he explains what the audience already knows. The lover has overheard every word of the conversation between the two women. The climax is one of the few striking minutes in the long drawn out and depressing drama.

Well, it happened that the excellent actor who was playing the lover made his entrance a minute too soon. So he stood in their presence as the two women finished their conversation. The actors thought it the most amusing thing that had ever happened.

The women shook with suppressed giggles. Finally Grete Meyer, who was playing the mother, could control herself no longer, and burst into laughter. The two others were able to control themselves a little. But as the curtain fell the three were seen to be having an uproariously funny time.

The audience was puzzled. What could the scene mean? Why should this dramatic episode end in laughter? Of course the effect of the act was ruined. But the actors did not mind that. They had their little joke. The author and the audience might go hang, so far as they were concerned.

There are others than the audience to suffer sometimes. In two particular cases the failure of popular actresses to interest their public is held by the managers to be the result of indifference.



ALBERT E. MACNUTT

The above is a likeness of a Canadian song-writer who is responsible for some of the biggest selling records ever having been the best seller published on the other side of "the line." Strange to say, Mr. MacNutt does not claim to have a wonderful collection of ideas, but he has a number of songs which have proved of excellent merit.

His compositions include the "Flag" song, "By Order of the King," "I'll Not Forget You, Soldier Boy," "I Have a Secret to Tell" and a new one entitled "When the World Has Peace Again." All these numbers are published by the Anglo-Canadian Music Co. of Toronto.

*"Best Wishes To Our Friends"
"To Our Enemies The Same"*

HARRY HICKEY LEVAN

JOE DIXON

CHAS. SAXON

CHAS. WARREN

DODY MORRIS

ALTIE MASON

LETTIE BOLLES

FLORENCE BROOKS

CLAIRE DEVINE

Principals

WITH

HENRY P. DIXON'S, Inc.

Big Review of 1917

Edward G. Ohmer

General Business and Characters with
The Billy Bryant Stock Co.

SEASON'S GREETINGS TO ALL

BEATRICE HERFORD

PLAYING UNITED TIME

Lillian Mortimer

IN VAUDEVILLE

Playing from one to four weeks, with four different playlets

Merry Xmas to All

Will Soon Be Released

He Likes Their Jukulele

By JAMES KENDIS

Introduced with Phenomena. Success by Van and Schenk in Dillingham & Ziegfeld's Stupendous Production "The Century Girl"

A Record Breaker

Come Out of the Kitchen

By JAMES KENDIS and CHARLES BAYHA

A NOVELTY THAT IS SURE TO CREATE A SENSATION

“KENDIS” :- 145 West 45th Street, New York City

Phone, Schuyler 3960

“The House Beautiful”

Eighty-First Street Theatre


A. L. SHAKMAN, President and Managing Director

81st Street and Broadway

ALWAYS THE BEST VAUDEVILLE AND FILM PLAYS

2 Shows Daily

Prices, 15, 25 and 50c.

B.S. MOSS presents *Marie Empress*

THE GIRL WHO DOESN'T KNOW
 A PHOTOPLAY SERMON FOR PARENTS
 It goes daringly far—yet its frankness is bound about with delicacy.
 It tells the truth—not for exploitation, but to work out a Real problem.
B. S. MOSS M. P. CORP., 729 7th Ave., N. Y.

VAIL AMUSEMENT CO., Inc.

Present

Grown-Up Babies

As Good As the Best and Better Than the Rest

TED BARRON

WISHES A VERY MERRY XMAS AND A HAPPY NEW YEAR TO EVERYBODY

He is very thankful because of his two big hits

“LIBERTY” and “GEORGIA MOON”

and that he will have his Musical Comedy on Broadway this season.

METROPOLIS MUSIC CO.

Following the speech of Mr. Pulitzer at President Wilson's dinner, Rose LaHarte, formerly Prima Donna of the New York Hippodrome, sang Ted Barron's popular song, “I-I-B-E-R-T-Y.”—N. Y. World.

MERRY XMAS AND HAPPY NEW YEAR

SEE ROEHM & RICHARDS SEE
 216 STRAND BUILDING
 NEW YORK

MANAGEMENT
 PUBLICITY

FINANCING
 ENGAGEMENTS

NEW AND EXCLUSIVE MATERIAL
 ARTISTS' PERSONAL REPRESENTATIVE

NEW COMPANY WILL MAKE CHILDREN'S PLAYS SPECIALTY

A new producing firm composed of Alice Minnie Herta, Katharine Lord and Jacob Heniger will specialize in plays for children, giving them at such times as there may be demand and in such theatres as may be best suited to the purpose at the time. Theatres which are standing empty on four afternoons a week will be used.

It is part of children's joy in the theatre that they are doing a "grown-up" thing. Nine children out of ten would rather be shown to their seats by a real usher in buttons and gold braid than by a poor copy of Mother Goose or Bo-Peep. Children want in the theatre very much what grown-ups do—they want to laugh and be amused, they want to be thrilled by a little pleasant suspense, they want to see something that reminds them of something else.

Parents and educators want children to see only good and beautiful things, because on their plastic minds impressions are being made that are very permanent. These things are considered in the holiday matinees to be given. There is thrilling adventure in "Editha's Burglar," great ethical beauty in "The Travelling Man,"

and amusement galore in "Merry Christmas, Daddy!" besides a bit of very pleasant suspense which is resolved by the appearance of old friends of nursery lore.

Mary Austin, whose fantastic play "Merry Christmas, Daddy!" will be produced at the holiday matinees for children in the Coban & Harris Theatre seems to be a woman of versatile genius. Last year the religious world was divided over a serious book of hers. The year before at the San Francisco Exposition she was personally staging her play of "Fire," the first free verse drama ever produced in America. Mrs. Austin's play, "The Arrow Maker," helped make the history of that gallant experiment The New Theatre, and is now in its second printed edition and a tremendous favorite for school productions. She evidently seems to have a strong bias toward the dramatic form.

Mrs. Austin does not believe in half measures. A short time ago she went over to Philadelphia to address some august body of clergy—the first time a woman had been asked to speak to this particular group—and she took with her the script of "Merry Christmas, Daddy!" for the final polishing! This little play is fantastic and Christmasy and has the atmosphere of the best loved old stories.



MERRY CHRISTMAS
AND
HAPPY NEW YEAR
FROM

BUSTER SANTOS
and
JACQUE HAYS

Direction SIMON AGENCY.

Merry Christmas
TO ALL
FROM
BILLIE REEVES

Lillian Mortimer In Vaudeville

Playing from one to four weeks with four different playlets

Merry Christmas to All

Rolfe & Maddock

THEATRICAL PRODUCERS

Room 711, No. 1482 BROADWAY

NEW YORK

THE SHEEDY VAUDEVILLE
AGENCY, Inc.

1440 Broadway, New York City

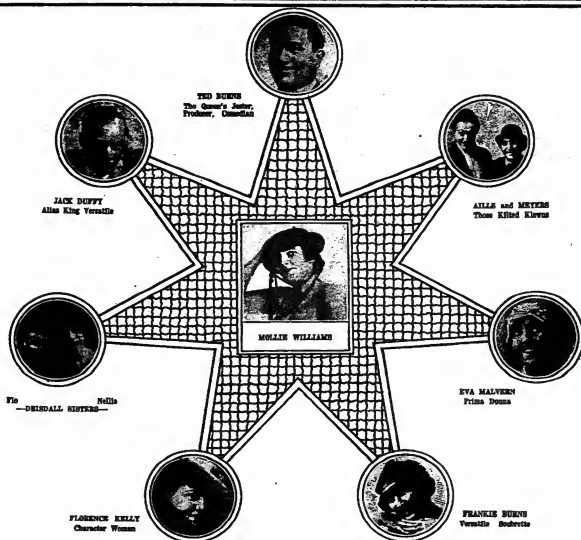
WISH ALL A MERRY CHRISTMAS

MOLLIE WILLIAMS' OWN SHOW

RECORD BREAKER COLUMBIA CIRCUIT

ONLY WOMAN STAR IN BURLESQUE

MANAGERESS AND PRODUCER



TED DWYER
The Queen's Jester,
Producer, Comedian

JACK DUFFY
Alias King Versatile

FIE
—GRINDALL KITTEN—

FLORENCE KELLY
Character Woman

MOLLIE WILLIAMS

AILLE and MEYERS
Those Killed Knees

EVA MALVERN
Firma Doria

FRANKIE BURNS
Versatile Acrobat

NEIGHBORHOOD IS ONLY N. Y. THEATRE HAVING BOOK STALL

The Little Neighborhood Playhouse is the only theatre in New York with a book-stall all its own. The Washington Square Players lost at least that mark of intellectualism when they moved downtown from the Bandbox to Broadway, and no other New York theatre has had the wisdom to copy the little shop for published plays which Granville Barker used to maintain so temptingly and so profitably in the lobby of the Kingsway when he ruled the destinies of that charming London playhouse. But any night at the Neighborhood you may pick up a pocketful of good plays—plays, some of them, that have yet to be given in this country, and others that have found their first public from the Neighborhood's stage.

For example, some publisher around the corner has just issued a reading edition of Dunham's "A Night at an Inn," and presumably it will sell like hot cakes all the rest of the year. It happens that this particular bookstall has established itself as profitable per se, but, quite aside from that consideration, the maintenance of one would help any producer (with the theatre in which to work) in the slow upbuilding of an audience for the kind of work he wanted to do. There ought, for instance, to be a stall at the Little Theatre, the Booth, the Playhouse (during Miss George's season), the Belasco, the Comedy, the Funch and Judy, the Portmanteau, the French Theatre, and the Irving Place. Up at the Bandbox, recently recaptured by the Germans, they have no plays for sale, but in the little lounge which opens off the lobby and was decorated by Mr. Frankl, they have a library of which a few titles, selected at random, are here reprinted:

- "Caucasia avec mes Elèves," by Saurvren.
- "Young Acrobat," by Horatio Alger.
- "Heads; or The City of the Gods," (Vols. I. and II.), by Janet von Swarthout (eight copies.)
- "Winning His Spurs," by Elijah Kellogg.
- "Army Regulations for 1887. Standard Arithmetic.
- "Annals of the American Pulpit."
- "The Duchess," by the Duchess.
- "By Shew Truck," by Henry.
- "Life of Adoniram Judson."
- Fourth Reader.
- "Atonement and Justification," by Fuller.
- "Jack Harkaway's Adventures in Greece."
- "The Life of Mary Lyon" (new edition, 1856.)

So between the acts, at the Bandbox, instead of making for the nearest tavern, you drop into the lounge where late they read Wedekind and Schnitzler and Shaw and there, browsing delightfully for a while, you finally choose one volume out of all the rest, fling yourself into an armchair and read yourself sick.

This innovation has proved very popular.

BERTHA MANN HAILS FROM DIXIE

Bertha Mann, the Ruth Honeywell of "Justice," is a Southern contribution to the native stage. In Atlanta she shares the local pride with the late Henry W. Grady, the silver-tongued orator and transcendent editor, both of whom were products of the Gate City of the South.

Wishes
A MERRY XMAS AND HAPPY NEW YEAR TO ALL

Merry Xmas To All

FROM

TOM BROWN

AND HIS ATTRACTIONS...

"The Six Brown Bros." "Six Harvards"
"Princeton Five" "Ching Lo Maids"

AND

"Tom Brown's Musical Minstrels"

FROM SONGLAND
IRVING DODE
NEWHOFF & PHELPS

Wish Everybody a Merry Xmas and Happy New Year

DIRECTION GENE HUGHES, INC., AND JO PAIGE SMITH

Joyous Holiday Greetings

HAL

EUNICE

Skelley and Sauvain

Presenting "SUCH IS LIFE"

Direction Gene Hughes and Jo Paige Smith

Merry Christmas To All

THE LEVOLOS

Direction H. BART McHUGH

B. F. KEITH'S
Colonial, Dec. 25th
Bushwick, Jan. 1st

Telephone, 1899 Bryant

JOSEPH E. SHEA
AMUSEMENTS

Suite 317, Strand Theatre Building
1583 BROADWAY NEW YORK

Jack Reidy

Juvenile Leading Man, wishes all his friends a Merry Christmas and a Happy New Year.

DIRECTION ROSE AND CURTIS SPECIAL SCENERY
NOVELTY SOAP BUBBLERS

OLLIE YOUNG & APRIL

The Act from TOYLAND
Bubbling along nicely over the Orpheum Circuit

JOE CHONG & ROSIE MOEY
"THE CHINESE CASTLES"

IN MODERN SONGS AND DANCES

"May the Oriental Gods heap blessings on your Occidental holidays."

REMICK'S CHICAGO BOYS
INCLUDING

Cliff McKay Eddy

"The Obligate King," also known as
"The Performer's Friend," who
"writes a little"—

Stephen Prideaux

Who can sing ballads in a way that
"puts them in his class"
quickly.

Sydney Lachman

The singer, whose fame in band
work grows greater as the
seasons pass.

Paul Pratt

Whose rep' as a composer is second
only to his fame as a pianist.

Lyman E. Goss, Jr.

Who strokes the keys in a way that
teaches any quartette anything
teachable in record time.

Walter King

The "Little Napoleon" relied upon
to do big things for the office
as they should be done.

Mort Bosley

Who'd rather land acts than do
anything else in the world.

Morrie Young

Whose "pull" with the Booking
Agents is explained by the fact that
he used to be one, himself.

Salvatore J. Stocco

"That Classic and Operatic Boy,"
at the piano.

Matt Klein

The chap whose voice has done
much to make great songs
show their greatness.

JOIN IN A WHOLE-HEARTED GREETING TO THEIR MANY FRIENDS



NOT TORPEDOED!

Been Submerged!! That's All!!

The Thirty Leagues Under the Sea

Corporation, ANNOUNCES that its contract with the Universal Film Manufacturing Company for the booking of the

Williamson Submarine Expedition Picture

expired December 10, 1916.

This is the first of the Submarine Pictures (7 reels). It has already cleared over a quarter of a million dollars. Only a tenth of the world's territory has been played. All foreign territory (except Canada and Australia) available. Twenty-four States as yet unsold—virgin territory!

Road companies to be launched immediately.

Full line of advertising for first class theaters.

All Communications to

THIRTY LEAGUES UNDER THE SEA, INCORPORATED

GEORGE M. WILLIAMSON, President

813-814 Longacre Building,

NEW YORK, N. Y.



Williamson Brothers
Only Makers of
Submarine Photo Plays

OSCAR V. BABCOCK

Free Attraction Extraordinary
Wishes His Many Friends All They Wish Themselves.

MEMORY OF TAKING GIRL'S PART NOT PLEASING TO BOY

If any one should ever tell little Miss Elizabeth Mears, when she grows up to be a star, that once when she was 4 months old, back in 1914, she played the role of a baby boy in Winthrop Ames' production of "Huah," she may know something of the pangs of resentment and rebellion that were Stephen Davis' once upon a time. For Master Stephen, who has now reached the serene and golden age of 13, impersonated a little girl with sixteen curls earlier in his histrionic career.

From the pinnacle of his thirteen years the actor can look back upon those mortifying days when he lived in constant horror that the gang would discover his disguise and refuse to admit him to the Saturday morning ball game—can look back with a quiet philosophy unknown to him then. The thought of his own yellow curls allowed to grow longer than Lord Fauntleroy's, of the little dresses, and of the kisses of cooing and gurgling women who flocked back stage, innocently believing that he was the girl he seemed to be, rather amuse Stephen Davis now; but this is seven years after. The girl in question was the adorable youngster with Francis Wilson in "The Bachelor's Baby," and the philosophical actor is young Mr. Davis, who gives such attractive performance as Jimmie Dean, a real boy, in "Pollyanna." The director who staged the comedy was so impressed with the Davis youngster's curls that he put him in dresses to see if he could successfully simulate femininity. The deception was complete and

Master Davis was doomed for the next three years. The program dodged the sex question by merely announcing him as "Baby Davis" and to hundreds of thousands of playgoers throughout the country Baby Davis was an adorable little girl. In fact, the dark secret has never been revealed before, and the budding young actor would not be exposed now were he not a sturdy, freckled boy whom no amount of curls and skirts could transform into blasphemous femininity.

"Say, it was awful," said young Mr. Davis, the other night, "the way the kids up in our neighborhood used to kid me. I would have minded it so much if I hadn't been forced to wear those long curls. I guess I licked about seventeen for calling me 'tissy' before I decided to stick around the house instead of going out to play. It got too lively for me. Some of the actors and stage hands at the Criterion started out to kid me, too, when we first opened, but I showed 'em where they got off."

Stephen didn't say exactly how he "shoved 'em," but they say back-stage at the Criterion that one of the things he did will always be remembered by the dignified Clarence Handysides, who had an important role in "The Bachelor's Baby." It is reported that Stephen got into Mr. Handysides' dressing room one night before the latter arrived, and that he smeared the inside of his wig with a coat of glue. When it came to removing the wig at the end of the play the actor was obliged to visit a neighboring all-night barber shop and have much of his hair removed along with it.

Young Mr. Davis has had a busy stage career for a youngster of his age.

SOLDIER'S OATH

STAR
WILLIAM FARNUM

LITTLE GYPSY

STAR
DOROTHY BERNARD

SINS OF MEN

STARS
DOROTHY BERNARD AND
STUART HOLMES

FOOL'S REVENGE

STAR
W. H. TOOKER

UNFAITHFUL WIFE

STAR
ROBERT MANTELL

GREEN-EYED MONSTER

STAR
ROBERT MANTELL

ETERNAL SAPHO

STAR
THEDA BARA

GOLD AND THE WOMAN

STAR
THEDA BARA

EAST LYNNE

STAR
THEDA BARA

WRITTEN BY

Mary Murillo

WRITING FOR

Fox Film Corporation



THE VIXEN

STAR
THEDA BARA

HER DOUBLE LIFE

STAR
THEDA BARA

BLAZING LOVE

STAR
VIRGINIA PEARSON

HYPOCRISY

STAR
VIRGINIA PEARSON

WAR BRIDE'S SECRET

STAR
VIRGINIA PEARSON

AMBITION

STAR
BERTHA KALICH

LOVE AND HATE

STAR
BERTHA KALICH

UNWELCOME MOTHER

STAR
WALTER LAW

PARISIAN ROMANCE

STAR
COOPER CLIFFE

THESE CHICAGO BOYS

are directly and indirectly responsible for many of the song hits you hear whistled and sung wherever you go. Some of them write, some arrange, some sing and some manage offices where songs are circulated. But, whatever the individual work may be, these are the boys who make song-hits in the Windy West

Sig A. Bosley

Western Professional Manager for Shapiro-Bernstein & Co., opens the New Year in a spirit of thanks to those who helped make the old one so happy for him.

F. Henri Klickmann and Paul Biese

Composers of "Marigold Follies," now playing at Mismarck Garden, Chicago, and writers of over one hundred special numbers for such acts as Maurice & Walton, Carlos Sebastian & Dorothy Bentley, Mae Murray and many, many others, know those using their material will have a very Merry Christmas and most prosperous New Year.

XMAS GREETING!!!

To Our Friends

FROM

The Professional Staff of

FORSTER MUSIC PUBLISHER INCORPORATED

Grand Opera House Bldg., Chicago, Ill.

MARVIN LEE, MGR.

ABE OLMAN

BILLY REDFORD

BOB BUTTONUTH

RAY ZAHER

TOM PAYTON

ADDY BRITT

JACK FROST

(Lyrics and Melodies)

AND

E. CLINTON KEITHLEY

JUST MELODIES

Want nothing better for the new season than retention of old friends, who encouraged them in their pleasant task of writing and popularizing numbers for

THE MCKINLEY MUSIC COMPANY

Grand Opera House Bldg.,

Chicago

FRANK E. BARRY

Maker of High-Class Orchestration

Grand Opera House Bldg.

CHICAGO

"Good luck to all—and lots of it."

MURRAY BLOOM

Harry Von Tilzer's Western Manager, hopes friends made during the Old year will continue to use "On The South Sea Isle" throughout the New Year. You'll find him in the Randolph Bldg.

J. R. FIELDS

REPRESENTING A. J. STASNY MUSIC CO.
(Randolph Bldg., Chicago.)

All I can say is "Auf Wiedersehn"

"The Home of the 'Blues'"

is open to you at 145 N. Clark St., Chicago

RAY C. BLICK

"The Billy Smythe Music Co."

Here's wishing all my pals a Merry Xmas and a Happy New Year.

MAX J. STONE

Western Mgr., J. W. Stern & Co. 145 N. Clark St., Chicago

Wishing all my friends—and even my enemies—a Merry Xmas and Happy New Year

BERT LOWE

with J. W. STERN & CO.,

Chicago Office

IRVING M. BIBO

The boy who came from the Far-West to the Mid-West to handle things for Will Von Tilzer, wants his performer friends to know he appreciates what they have done for him.
(Rudolph Bldg., Chicago)

EDDIE SAVAGE

is working hard for Tell Taylor, in Chicago, but finds time to say "Hello!" to his friends.
See him when in the Grand Opera House Bldg.

WILLIAM FOX

Picture Achievements, 1916

DURING the year 1916, William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, directed by R. A. Walsh, which will be the sensation of the coming season. He also produced 52 big features during 1916, headed by 100 celebrated box office names.

Picture Promises, 1917

FOR the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will produce 52 comedy features of 2 reels each, released one every week with production details that will startle the world.

Watch for the announcement of another gigantic production.

THE WILLIAM FOX ORGANIZATION INCLUDES SUCH NOTABLES AS THESE:

THEA BARR	VALERIE SURATT	WALTER LAW	HERBERT MEYES
GLADYS BROCKWELL	WILLIAM FARNUM	GARMEN PHILLIPS	ANNA LUTHER
DUSTIN FARNUM	JUNE CAPRICE	ANNETTE KELLERMANN	HANK MANN
KATHERINE LEE	JANE LEE	GEORGE WALSH	VIRGINIA PARSON

ALL THE WILLIAM FOX STARS APPEAR IN THE REGULAR PROGRAM

BRANCH OFFICES OF THE FOX FILM CORPORATION:

UNITED STATES	St. Louis, Mo., 1531 Olive St.	Manchester, 28 Desagrate Avenue, Deane St.
Atlanta, Ga., 119 Rhoads Bldg.	St. Paul, Minn., 7, 443 S. Western St.	Newark, N. J., 20 Westgate Road.
Boston, Mass., 1015 Piedmont St.	Washington, D. C., 385 Ninth St. N. W.	New York, N. Y., 50 Broadway Bldg.
Chicago, Ill., Mallory Bldg.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Cleveland, O., 128 Prospect Ave.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Cincinnati, O., 412 Vine St.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Dallas, Tex., 1927 Commerce St.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Detroit, Mich., 607 Smith Bldg.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Denver, Colo., 170 and 172 S. Broadway	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Kansas City, Mo., 723 Main St.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Los Angeles, Cal., 745 S. Olive St.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Minneapolis, Minn., 745 S. Olive St.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
San Francisco, Cal., 1214 Broadway Bldg.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.
Seattle, Wash., 1214 Third Ave.	New York, N. Y., 130 West 46th St.	Birmingham, Ala., 13 Temple St., New St.

AGENCIES: Paris, Barcelona, Rome, Moscow.

FOX FILMS ARE FOR THE FAMILY
WILLIAM FOX, President WINFIELD R. SHEEHAN, General Manager

Fox Film Corporation

General Offices: 130 West 46th Street, NEW YORK CITY

Now Playing: "A DAUGHTER OF THE GODS" with Annette Kellermann, Lyric Theatre, Broadway and 42nd St.—4th Month Capacity Business. Coming: "THE HONOR SYSTEM"—The Greatest Human Story Ever Told—R. A. Walsh's Master Drama.

Laugh After New Years | **Fifty Reels From 1917** | **One a Week After Jan. 1**
Two-Reel Comedies During 1917

ALL EUROPE HAS SEEN PRODUCTIONS STAGED BY BENRIMO

Benrimo has the distinction of having staged a play in almost every one of the European capitals, as well as in New York.

There are a few instances on record of plays of American authorship that have had a Continental production, though the list is indeed slim, but Mr. Benrimo's record is quite without peers. The play was, of course, "The Yellow Jacket," and the series of special matinees of the comedy at the Cort Theatre made the story timely. It is all the more a distinction, it may be added, as that is several instances that Benrimo has acted as the artistic director in spite of the fact that the theatre was under the management of a director of world-wide repute—a very conspicuous instance being the Berlin representation. This was made at the Kammertheater, where Max Reinhardt is the director-general.

"I have a smattering of French and German," said Mr. Benrimo, "but I spoke in the main what I heard. Being amusingly characterized as 'Benrino,' He meant the wordless tongue of the stage director who cannot avoid acting the scenes as he instructs the players. Mr. Reinhardt spoke of German, but I will admit that several of the members of his splendid company have a knowledge of English, or, if not that, of French. And with a combination of the three languages, plus a great deal of pantomime, I was enabled to get out my difficulty, and secured even the finer shadings of speech and movement."

"In Russia it was even more easy, for every player in a 'court' playhouse is required to speak at least one language in addition to his native one. In Budapest this was also the case, and since both Russians and Hungarians are gifted linguistically my path was far easier than one might expect. In Vienna and in the lower German cities, such as Düsseldorf, Koenigsberg and Stuttgart, I had interpreters, but rarely needed them, as the players possessed almost invariably a quickness of perception and a deftness of action that made it a genuine delight to work with them."

"The first foreign production was at the Duke of York's Theatre, in London. That was in 1915, the season following the presentation of the play in New York. The event was treated as both a 'news' and dramatic one, with reporters 'covering' the former. The Ambassador from China was present and said 'The Yellow Jacket' one of its prettiest compliments. A reporter asked the natural question, 'Does the play truly represent Chinese life?' To which his Excellency replied, 'Sufficiently to make me very homesick!'

"I did not attend, for obvious reasons, the most recent European presentation, that at the Theatre de la Princesse, in Madrid, this Spring. But I received, via the management of the theatre, a letter from the King expressing his pleasure at having witnessed the premiere and his compliments to both authors and producers. There is one capital not yet visited—Paris. The play was to have been done in October, 1916; all the scenery and costumes were prepared and some of the parts given out to the players. This was to have been at the Comedie des Champs Elysees. I expect that the plans will be carried out, possibly even before the end of the war, though that is yet to be decided."

Sam Levey Presents Burlesque's Greatest Show

The Charming Widows!

with an incomparable Beauty Chorus and cast including

EDDIE DALE
SAM CARLTON
ADA LUM

CONNIE FULLER
JIMMIE COOPER

HELEN STANLEY
MAE CAMERON
HARRY PETERSON

and

KYRA Without a Rival

ED. EDMONSON, Manager

WM. TRUEHART, Advance

Week of December 18, Olympic, New York

Christmas Week, Scranton, Pa.

NEW YEAR'S WEEK, Gayety Theatre, Brooklyn, N. Y.

AND WISHES EVERYONE A MERRY XMAS AND HAPPY NEW YEAR

STUART WALKER'S PORTMANTEAU IS BASKING ON B'WAY

Stuart Walker's Portmanteau Theatre has basked within the glare of Broadway and promises to continue basking there for a considerable time to come.

Mr. Walker acquired most of the knowledge that enabled him to construct the Portmanteau and write a number of the plays that will be acted on its stage, under the tutelage of David Belasco. Before he came to New York he had debilitated in amateur theatricals in his home city of Cincinnati. During the six years he was a member of the Belasco staff Mr. Walker served in the capacities of stage director, play reader and general understudy. Sometimes he played bits in the Belasco productions and not infrequently he was called upon to go on in place of one or another of the principals.

He applied the vast fund of knowledge of the stage and theatre acquired in this thorough school to his little playhouse with the result that in spite of its diminutive nature any drama that does not require large numbers of players or spectacular settings can be acted on it. Its inventor worked out a system of lighting by which various effects can be obtained by attach-

ing the lights to an ordinary incandescent socket. Such an arrangement was especially important because the collapsible theatre was designed to be set up in drawing rooms. The stage is also equipped with wings, a cyclorama and a collection of settings. It has a small apron and no footlights, the absence of these being a part of the Belasco creed.

The Portmanteau stage is twenty-two feet wide, eighteen feet deep and sixteen feet high. When packed for shipping it is contained in ten cases weighing 1,000 pounds. These cases become the foundation of the stage when it is set up, a process that requires two hours.

LITTLE THEATRE

WINTHROP AMES—Director

"PIERROT THE PRODIGAL"

Now Playing

*Wishing the Ladies and
Gentlemen of the Profession
the Compliments of the Season*

EDDIE MACK
1582-1584 BROADWAY
NEW YORK

A Merry Christmas & Happy New Year

TO EVERYONE IS OUR EARNEST WISH

FLUHRER and FLUHRER

AMERICA'S FOREMOST VAUDEVILLE ENTERTAINERS

(ALWAYS WORKING)

Lock Box 524, Muscatine, Iowa

Season's Greetings

AL COOK
Professional Manager

**M. WITMARK & SONS, 1570 BROADWAY
NEW YORK CITY**

HUBERT DYER

assisted by

BEN COYNE

A Laugh a Second

M. S. BENTHAM

Greetings from

O'BRIEN HAVEL

Kind regards to Arthur and Morton Havel

BILLY MOSSEY

Principal Comedian

SPIEGELS REVUE

BEN HOLMES

Eccentric Comedian

SPIEGELS REVUE

MARION MARSHALL

Prima Donna

SPIEGELS REVUE

JOSEPHINE YOUNGE

French Ingenue

SPIEGELS REVUE

MIDGIE MILLER

Featured Soubrette

CHUCK

AND

EMMET

CALLAHAN BROS.

CHARACTERS

STRAIGHT

SPIEGELS REVUE

MARIE ALLEN

The Girl on the Magazine

SPIEGELS REVUE

HAWAIIAN FOUR

Harmony and Instrumentalists

D. HOFMAN**GUS GREEDER****H. GUTH****J. GUTH**

SPIEGELS REVUE

GEORGE FITCHETT, Manager**GEO. ALABAMA FLORIDA**, Agent

Wishing a Merry Christmas and Happy New Year to Everyone

CHAS. ROBINSON AND HIS FAMILY*Wish All A Merry Xmas
and A Happy New Year***ONE BIG HIT****"THE PARISIAN FLIRTS" CO.***Season's Greetings***Blanche Merrill**



REAL ARTISTS HAVE GUIDED FOOTSTEPS OF JANE HOUSTON

Jane Houston is a relatively new name in New York casts, but her work as Emily Frothingay, the temperamental tragedy queen of "Major Pendennis," at the Criterion Theatre, has placed her at once well forward. Miss Houston is a contribution from Mississippi and one of the very few stage representatives from that State. Her first experience was with "The Sins of the Fathers," one of Thomas Dixon's melodramas. Here she had the opportunity of playing more one night stands than generally fall to the lot of the aspiring artist. She gained valuable experience, however, and when she returned to New York was engaged for a part in "Within the Law," with which she remained for two seasons.

A season in stock at Dallas, Tex., which had been her home for some time, followed, and then her first opportunity came with Margaret Anglin, with whom she played in "Lady Windemere's Fan," "Mrs. Dane's Defence" and "Green Stockings." Jessie Bonstelle next engaged her for her company at Buffalo and Detroit, and she had the opportunity here of creating several parts in new plays. Her appearance won the admiration of William A. Brady, and he placed her in his melodrama "Life," and her great moment arrived when B. Iden Payne, seeking exactly the person to portray the emotional qualities of the Irish queen of tragedy as Thackeray had drawn her in his book, selected her from a group of aspirants. Her success here was as great in the cities visited as it was in New York.

"I have done my best during the short time I have been on the stage," she declares, "and whatever success I have achieved, I owe to my directors, my principals and to my own personal efforts. I have been unusually fortunate in my principals. Margaret Anglin, Jessie Bonstelle and John Drew would encourage any actress to her best efforts. Emily Frothingay, my present character, is splendid.



Let Wolfie Gilbert Be Your Santa Claus — Criticus

HERE comes Christmas, and Santa Claus Gilbert has some wonderful gifts of song for you—gifts that bring to you the Greater Gift of the Stern High Sign; that mighty "hand" that greets every number that Gilbert gives you. Let him put into your Christmas stocking **MY HAWAIIAN SUNSHINE** a present that will last you long into the New Year, and that will be the source of much joy not only to you but to all who hear you sing it; for, remember, it is the song that brings Hawaii into the hearts of America. And who would want a more delightful Christmas offering than

SHADES OF NIGHT

Mme. Chilson-Ohrman and Dorothy Jardon and Marion Weeks and many others put it on their Christmas lists (and on their before-and-after Christmas lists, too). It will be a long-lasting present, too, for it is not a song of a minute nor of an hour. It is destined to last. Ten, our Santa offers



the sterling Hawaiian number that outshined the so-called "grass," and that greets you now, at Yuletide, at the height of its remarkable popularity. A genuinely desirable gift it is, for every singer. For it the professional owes much to Wolfe Gilbert, Anatol Friedland and Garcy Morgan. Another perfect present is

Out of the Cradle into My Heart

the "grown-up" lullaby by L. Wolfe Gilbert and Anatol Friedland; the balled beautiful that sends a thrill into the hearts of even the most blasé. Its gentle sentiment blends with the spirit of Christmas and with the right spirit of all times. And think of

Pray for the Lights to Go Out

another gift o' goodness; Tunnah & Slidmore's mighty coon-shout that came out of the West and captivated all of America. Sophie Tucker—and many others—have this number with them at Christmas. Now we are getting down to the bottom of the stocking where the kiddies always found some of the most precious treasures, and we find

WAITING FOR YOU

Oncorio Sciacca's beautiful ballad of tender sentiment. The song that is making such a wonderful appeal to all human hearts. It is a master-gift at this season. To round out the holiday offerings, there are

ROSE OF HONOLULU **TRAIL TO SUNSET VALLEY**
PIERROT AND PIERRETTE **I'VE GOT ARMY BLUES**

Jos. W. Stern & Co.
L. WOLFE GILBERT, Professional Manager, 1556 Broadway, New York
HOME OFFICE—102 West 38th Street, New York
CHICAGO—Max J. Stone, 145 N. Clark Street
SAN FRANCISCO—E. S. Florentine, 111 Kearny Street

BLAME THE AGENT

By Maurice E. Cain

When you organize a company—a guaranteed success—
If your notices are rotten in the local daily press.

If you run into a hurricane of trouble, more or less,
Blame it on the agent.

If the railroad weighs your baggage up and sends you for express.
Though you try to con the baggage man and leave him your address,
Should be refuse to take the pass you've tried so hard to press,
Blame it on the agent.

If you open up to standing room in some deserted trap,
The manager will greet you with a smile and raise his cap:
If you make a post in some old town that isn't on the map,
Blame it on the agent.

If your printer disappoints you and your dues should go astray,
If your lithographs and three-sheets should be sent the other way,
The boss receives a letter from the printer just to say—
Blame it on the agent.

If Gabriel should blow his horn before you've time to pray,
If your prospects on the season are not looking very gay,
If you should go to hell upon the resurrection day,
Blame it on the agent.

If things are looking rosy it's no more than you expect,
You owe it to your judgment and magnetic intellect:
And when the season's over you can say "I" recollect
A fellow called the agent."

Wolfe Gilbert's Melody o' Charm

SHADES OF NIGHT

BY GILBERT, FRIEDLAND & FRANKLIN

Professional Copies,
Orchestrations in keys of E♭, F & G

Jos. W. Stern & Co.
Prof. Dept. 1556 Broadway, N.Y.
CHICAGO: Max J. Stone, 145 N. Clark Street
SAN FRANCISCO: E. S. Florentine, 111 Kearny Street

Shades of Night

scored tremendous success for
MME. CHILSON-OHRMAN
DOROTHY JARDON
MAY NAUDAIN
GRACE LA RUE
MARION WEEKS
and many more distinguished artists.

"Merry Christmas" and "A Happy New Year"

To All Our Friends

GEORGE O.

FENTON C.

STONE and McEVOY

"The Souse" and "The Singer"

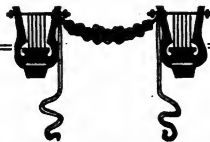
Personal Direction SERGT. WILLIAM "WHOOPS" WOOLFENDEN

THE ORPHEUM CIRCUIT

OF HIGH-CLASS VAUDEVILLE THEATRES

MORRIS MEYERFELD, Jr.,
President,
SAN FRANCISCO

MARTIN RECK,
Managing Director,
NEW YORK



FOR BOOKING, ADDRESS

FRANK W. VINCENT

PALACE THEATRE BUILDING

NEW YORK CITY

**Merry Christmas
and Happy New Year**

FROM THE

BEST STOCK COMPANY

in New England

The Empire Players

SALEM, MASS.

JULIAN NOA	MARION RUCKERT
JOHN B. MACK	FLORENCE HILL
ELMER THOMPSON	LORETTA KING
EDWIN WEAVER	

Yours for a Merry One
HOWARD JOHNSON

With Leo Feist Music Co.

Merry Xmas to Everybody

EDDIE ROSS

The "DO IT" Boy

M. WITMARK & SONS, 1570 BROADWAY
NEW YORK CITY

**SAM HOWE**

Wishing a Merry Christmas and Happy New Year. Playing to big success with his Sam Howe Big Show over the Columbia Amusement Company Circuit.

LUNA PARK

CONEY ISLAND

OSCAR C. JOURNEY

General Manager

**SID WINTERS**

Principal Irish Comedian Thoroughbred Show, wishing a Merry Christmas and Happy New Year to all my friends.

Welba Lestina

Leading Woman

E. V. PHELAN'S

Lonergan Players

Lynn, Mass.

LIONEL GILES TELLS INTERESTING STORY OF CHINESE THEATRE

In view of the great interest aroused by the performance of "The Yellow Jacket" at the Cort Theatre the following account of the Chinese theatre by Lionel Giles of the British Museum is timely:

It seems probable that the drama in China, like that of Greece, had its origin in the sacrificial ceremonies of religion. We know that in the time of Confucius, 500 B. C., it was customary for solemn dances to be performed in the ancestral temples, at which feathered wands, battle axes and other objects were brandished in unison by the dancers. We also hear of pantomimic displays and representations of ancient historical events divided into a number of scenes. Certain ceremonies for the expiation of evil spirits, in which a house to house visitation was made by villagers dressed in fantastic garb, may also have some connection with the beginnings of dramatic art. Others are inclined to derive the drama from the puppet shows which from time immemorial have been a feature of the life of the people, and they point to the fact that in many parts of China a theatrical performance is still preceded by a display of magic lanterns. However that may be, it is certain that for the immense period of 1,200 years after the time of Confucius no great development of the drama can have taken place, if indeed it can be said to have existed at all. No record of anything in the nature of a modern stage play can be traced until the reign of the Emperor Ming Huang of the Tang dynasty, in the first half of the eighth century, A. D. Being exceptionally fond of song and dance, this emperor is said to have founded a sort of academy, known as the "Pear Tree Garden," where a company of 300 persons was personally trained by him for the production of what, for want of a better name, may be described as operas. Music must have constituted the basis of these performances, but it seems that the slender thread of a story was also introduced between the choral songs, and to this day actors in China are often called "apprentices of the Pear Tree Garden."

During another long interval of 500 years there is no evidence that theatricals spread further than the imperial court or became part of the recognized amusements of the people. It was not until the close of the Sung dynasty, in the middle of the thirteenth century, that the dramatic instincts of the Chinese were really awakened. The impulse seems to have come from without, for it is precisely in the period when the all-conquering Mongols were engaged in adding the Celestial empire to their vast domains that Chinese dramatic literature begins. The earliest stage play that has come down to us, "The Story of the Western Pavilion," is also one of the most exquisite from a literary point of view, though more lyrical in character and less vigorous in action than many that were to follow.

A marvellous creative period now set in, almost comparable in fertility of genius to our own Elizabethan era. The names are recorded of no fewer than 564 plays and of eighty-five playwrights who lived under this dynasty, and a collection of the hundred best pieces has been preserved

(Continued on page 58.)

Greetings!

EDNA MUNSEY

"The Pollyanna of Vaudeville"

May Life's mirror for the New Season reflect nothing but happiness for my friends.

Direction M. S. Benthams.



Season's Greetings

W. A.

MARGARET

WOLFE and LEE

Second Season STAR AND GARTER SHOW.

Merry Christmas and
Happy New Year

LOUISA MARSHALL

The Thoroughbreds

Teddy and Edna May Adams

extend to all PURVEYORS OF
PLEASURE their hearty wishes for

A VERY MERRY CHRISTMAS
AND A HAPPY NEW YEAR



THE SEASON'S COMPLIMENTS
FROM
CHARLES BARON
PRODUCER OF
Vaudeville Specialties, Revues, Etc.
110 W. 48th ST., N. Y.

Herk, Kelly and Damsel's CABARET GIRLS

WISH YOU ALL
*A Merry Christmas
and A Happy New Year*

JOE ROSE

Dutch

IRVING GEAR

Jew

CLAUDE LIGHTNER

Straight

HARRY PARKER

Straight

JESSIE STONER

Prima Donna

MARGIE CATLIN

Soubrette

"DOT" BARNETTE

Ingenue

MIKE KELLY

Irish

LEW LIVINGSTON

Manager

HARRY MORRISON

Business Manager

MERRY XMAS

HAPPY NEW YEAR

LEE HICKMAN

AND

RUBY GREY

The Million Dollar Soubrette

JOSEPH P. HARRIS

Manager and Producer

Vaudeville Acts

Suite 411-412

Columbia Theatre Building

47th Street and Broadway

Phone Beach 979

FRED MARDO

TREMONT THEATRE BLDG.

Boston, Mass.

Manager Marcus Loew Booking Agency

Under the Sole Management of

DAVID BELASCO

Season 1916-17

DAVID
WARFIELD

in a revival of
"The Music-Master," by
Charles Klein

FRANCES
STARR

in "Little Lady in Blue,"
by Horace Hodges
and T. Wigney Percyval

"THE BOOMERANG"

By WINCHELL SMITH and VICTOR MAPES

"SEVEN CHANCES"

By ROI COOPER MEGRUE

"Smartest play, brightest comedy, of the Season."
Now in its fifth month at the Belasco Theatre

BELASCO THEATRE

New York City

Frank "Rags" Murphy

PRINCIPAL COMEDIAN WITH

MONTE CARLO GIRLS

SIGNED FOR THREE YEARS MORE

Thanks to ARTHUR LANING



JAMES A. TIMONY

Attorney

1476 Broadway, New York City

Telephone: 629 Bryant

(Continued from page 57.)

to form the classical repertory, so to speak, of the Chinese theatre. Of these one of the most famous is entitled "The Orphan of the House of Chao," a thrilling drama based on historical fact, in which cruelty and craft are met by fidelity and self-sacrifice, with poetic justice in the end. When the Mongol line was replaced by the native Chinese dynasty known as the Ming, the great outburst of dramatic activity had already begun to wane, and the succeeding period was comparatively poor in works of outstanding literary merit. A brilliant exception is "The Story of the Guitar," a play of moral depth and beauty but somewhat exaggerated pathos, which was performed for the first time in 1404.

Modern Chinese plays still follow, in external construction at any rate, the model of the dramas produced under the Mongols. They are usually divided into four acts, with or without a prologue, and are accompanied throughout by an orchestra consisting of gongs, drums and cymbals, besides string and wind instruments. The words are delivered in a high pitched recitative, varied by bouts of chanting in passages where special stress is required for the heightening of emotion or the utterance of moral reflections. There is, as a rule, one particular character who breaks at intervals into song and fulfils in some degree the function of a chorus. Few Chinese plays last much over an hour, the average length being about forty-five minutes, part of which may be taken up with "gag." It should be remembered, however, that the acting version is considerably shorter than the printed work as it would appear in a book. It is the rule for a number of plays to be performed continuously. A clash of cymbals announces the conclusion of each, but there is no other interval. This accounts for the widespread notion that Chinese plays are ridiculously long, the contrary being nearer to the truth. There is no sharp distinction such as we are accustomed to draw between comedies and tragedies, the latter genus, in the strict sense of the word, hardly existing at all.

Plays are roughly classified as civil and military. Military plays are chiefly based on episodes drawn from the inexhaustible mine of Chinese history, and deal with the heroism or villainy of emperors, celebrated generals and other famous historical personages. A great deal of fighting takes place on the stage, accompanied by all manner of gymnastic and acrobatic feats. Civil plays comprise all the events of every-day life, and range from domestic drama and the comedy of manners and intrigue to farces and burlesques of the noisiest, and frequently of the most obscene, description. Falling somewhat outside these two main classes are the quasi religious plays dealing with exhibitions of Taoist magic, or the very popular variety of comedy in which priests, both Buddhist and Taoist, are held up to ridicule.

(Continued on page 61.)

Theatres Wanted Theatres Wanted Theatres Wanted

We have made a big success of the

Grand Opera House, Brooklyn, N. Y.

and can do the same with other Theatres. What have you to offer? We are open to negotiate for the lease of Theatres in and around New York. Answer quick.

C. W. DANIELS AMUSEMENT COMPANY, Inc.

Grand Opera House

BROOKLYN, N. Y.

B. F. Kahn's Enterprises

B. F. KAHN'S Union Square

FRANK ABBOTT, Manager

LEO STEVENS
BRAD SUTTON
JAMES X. FRANCIS
GEO. WALSH
NORMA BROWN
MAY LEAVETT
BESSIE ROSA
and
18 PRETTY GIRLS



B. F. KAHN
New York Office:
B. F. KAHN'S THEATRE
(Formerly Daly's)

B. F. KAHN'S THEATRE

(Formerly Daly's)
J. KAHN, Manager

FRANK MACKEY
HARRY C. STEWART
JAMES CROSBY
SAM RAYNOR
AL. MARKS
DOLLY BERNARD
BETTINA SHELDON
"CAPRICE"
and
18 PRETTY GIRLS

FAMILY BURLESQUE CIRCUIT

Friendship Is the World's Greatest Gift

JACK REID

AND HIS FAMOUS

RECORD BREAKERS

Give the Grip of Friendship To All

CHRISTMAS GREETINGS

Arthur FIELDS and Dave (Bud) BERNIE
IN VAUDEVILLE

KLAW & ERLANGER'S					Attractions and Theatre: SEASON :: 1916-1917			
General Offices :: New Amsterdam Theatre Building :: 214 West 42d Street, New York City								
LIBERTY 42d St. W. of B'way	GAITEY Broadway and 46th St.	NEW AMSTERDAM 42d St. West of B'way	KNICKERBOCKER B'way and 25th St.	COHAN THEATRE B'way and 41st St.				
KLAW AND ERLANGER'S Unrivaled Musical Comedy MISS SPRINGTIME Book by Guy Bolton Music by Emmerich Kalman	In association with Joseph Brooks Magnificent Production BEN-HUR 250 People	"The House Beautiful" In association with Henry Miller RUTH CHATTERTON In a comedy by A. E. Thomas COME OUT OF THE KITCHEN From the story by Alice Duer Miller	In association with Henry Miller The fascinating comedy DADDY LONG LEGS By Jean Webster	ELSIE FERGUSON In a new comedy of to-day SHIRLEY KAYE By Hubert Foster				
In association with George C. Tyler LAURETTE TAYLOR The HARP OF LIFE By J. Hartley Manners	In association with George C. Tyler POLLYANNA By Catherine Chapman Cushing From the book by Eleanor H. Porter	In association with Henry Miller The fascinating comedy DADDY LONG LEGS By Jean Webster		In association with George C. Tyler GEORGE ARLISS In Sir James Barry's play THE PROFESSOR'S LOVE STORY				
KLAW AND ERLANGER PRODUCTIONS IN PREPARATION								
THE CZARDAS PRINCESS, an operetta, composed by Emmerich Kalman, with book by Leo Stein and Bela Jenbach. A GOOD PROVIDER, a comedy in four acts by Harriet Ford and Fannie Hurst. In association with George C. Tyler, AMONG THOSE PRESENT, a comedy drama by Larry Evans and Walter Percival.								
TULANE AND CRESCENT THEATRES New Orleans	JEFFERSON THEATRE St. Louis	METROPOLITAN THEATRE Seattle	MASON OPERA HOUSE Los Angeles	ATLANTA THEATRE Atlanta	EMPIRE THEATRE Syracuse			

ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers

311 W. 43rd St., New York City

MOST of the best printed sheet music issued by the leading publishers of America is done by us. **Q**We were the first music printers by litho. process in America and we are still **THE BEST.** **Q**We satisfy our clients because we first satisfy ourselves. Send for an estimate on any work you want done and leave the result to us. **Q**Send manuscript for estimate.

Greetings

A Merry Christmas

To all my performer friends and orchestra leaders
who have made my eighth season with
Leo Frist so successful

A Happy New Year

Jack Glogau

Xmas Greetings

From the

FIVE of CLUBS

Direction HUGHES & SMITH

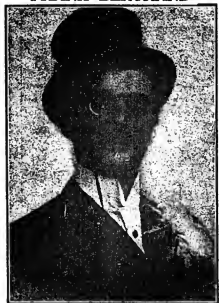
Compliments of the Season

FROM

MR. AND MRS.

TOM SULLIVAN

FRANK BERTRAND



Mr. Bertrand is from England. His career in this country during the past fifteen years has been spent in musical comedy. A product of the San Francisco musical comedy managers, his activities show him to have worked in over 60 royalty musical comedies during this time. His experience makes him equally at home producing as playing a character role. This season he produced "The Red Widow," "My Best Girl," "The Broken Idol," and five other musical comedies for March's Musical Merry-makers, and is now doing the character comedy roles with this company, playing week stands through the Eastern States.

Some Choice Territory Still for

STATE RIGHTS SALE ON

"Idle Wives"

STATE Rights Buyers who want to "get in" on a winner have still an opportunity to buy choice State Rights on "IDLE WIVES," the big production that packed the Maxine Elliott Theatre in New York City. Elaborate Advertising Campaign book and State Rights buyers help given FREE. "IDLE WIVES" was written, directed and produced by

Lots Weber
AND
Phillips Smalley

—sufficient guarantee of its drawing power. Phillips Smalley are producers of "When Are My Children?" "Hypocrites," "Candor," and other huge successes. Write or wire for terms, territory, prices, etc. to the State Rights Dept. of the

UNIVERSAL FILM MANUFACTURING CO.
CARL LAMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

MERRY CHRISTMAS
Al. G. Fields

(Continued from page 58.)

Chinese actors are almost exclusively natives of Peking, and it follows that the language they speak is only intelligible in those parts of China where some form of the Mandarin dialect prevails. In many of the southern and southeastern provinces the audiences have to rely largely on their quick comprehension of gesture and facial expression. The historical plays, moreover, are performed in a language more concise and elevated in style than the common vernacular, and could not be easily followed but for the fact that every Chinese audience is perfectly familiar with the outline at least of the stories enacted.

A full Chinese theatrical company is made up of fifty-six persons. The various roles are classified and kept distinct, each actor being expected to play only one particular class of character. The principal classes are: (1) Sheng, including the parts both of hero and walking gentlemen; (2) Ching, the bold and unscrupulous villain; (3) Tan, the female parts, respectable and otherwise; (4) Ch'ou, the low comedy men. Contrary to the usual belief, women took part in theatricals throughout the Mongol and Ming dynasties, and a stop was only put to the practice as late as the eighteenth century under the reign of the Emperor Ch'ien Lung, whose mother had herself been an actress. Of recent years the ban has been removed, and an increasing number of women are again performing on the public stage. Chinese actors are notoriously among the finest in the world, those who take female parts showing particular skill and likewise commanding the highest salaries. Gorgeous dresses are worn, and the makeup, if not always realistic, is strikingly effective. The actor's life is often wretched in the extreme. Bought or hired from poverty stricken parents at an early age, he is subjected to a very rigorous course of both histrionic and acrobatic training. In addition he has to memorize between a hundred and two hundred parts, so as to be able to appear in them at a moment's notice, without rehearsal or prompter. In spite of his comparatively high intellectual standard he is nevertheless regarded as a social outcast, and all his descendants to the third generation are debarred from competing in public examinations.

Permanent theatres, in the proper sense of the word, are to be found only in Peking and Canton and some of the larger treaty ports. Even in these the accommodation is very simple. There is a pit furnished with benches and a table in front of each, and a balcony divided into a number of separate boxes. The stage, which is built out into the auditorium so as to be commanded on three sides, must on no account face west, this being the inauspicious quarter controlled by the White Tiger. (It may be noted as a reassuring circumstance that the stage of the Duke of York's Theatre faces east.) There is no scenery, no curtain and but few accessories. Two doors at the back serve, one for entrance, the other for exit. The theatre, except when costumes have been modified by foreign influence, is free to all, but it is understood that every visitor will pay for some refreshment.

Open air performances, however, are the rule throughout the country at large. On the occasion of some rich man's birthday a troupe of players will be engaged.

SOUSA AND HIS BAND



En Route With N.Y. Hippodrome Success
"Hip-Hip-Hooray"

Office: 1 West 34th Street
TELEPHONE 6128 GREELEY

MERRY XMAS

MERRY XMAS

ALICE
KAUSER

1402 Broadway, N. Y.

Cable Address:

LINADORE, N. Y.

R. L. GIFFEN, Mgr.
Motion Picture Dept.

PLAYS

For Production, Read, Tours and

Stars, Authors, and Material for

MOTION
PICTURES

MERRY XMAS

MERRY XMAS

Christmas Greetings

FROM

LEE BEGGS & CO.

PRESENTING THE RURAL COMEDY DRAMA "THE OLD FOLKS AT HOME"

A. W. Gerstner Co.

634 Eighth Ave. (At 41st St.) New York

WE HAVE THE LARGEST STOCK OF

Theatrical Stage Hardware and Tools

IN NEW YORK CITY

We're Back in the Game of Publishing Popular Songs Because a Lucky Throw Gave Us Nothing Less Than

By **JACK MAHONEY**
Writer of "When You Wore a Tulip and I Wore a Big Red Rose," and many other real popular-song successes.

Wonderful words for wonderful work. Melody a study in simple syncopation. Corking double version for acts.

P. S. We have a March ballad by the same writers which we will announce later.

The
BIGGEST
of All the
BIG
DIXIE
SONG
Successes

SEE DIXIE FIRST

Full of
Action
A
Marvel
for
Quartets

By **GEORGE L. COBB**
Composer of "Are You from Dixie?" and many, other of the big "Dixie" song hits of the present day.

EDWARD R. WINN, founder of the Winn School of Popular Music, Conductor of The Pianist in The CADENZA, and an authority on Ragtime, writes:

"SEE DIXIE FIRST" is a natural hit and needs little boasting to go over

BIG! BIG!! BIG!!!

WALTER JACOBS

8 Bosworth St.,

BOSTON, MASS.

SOME OF OUR PAST SUCCESSSES:
"SOME DAY WHEN DREAMS COME TRUE"
"BY THE WATERMELON VINE (LINDY LOU)"
"MY DUSKY ROSE," Etc.

HOLIDAY GREETINGS

FROM

FROLICS OF 1917 COMPANY

MERRY CHRISTMAS

—AND—

Eddie Foy **Seven Younger Foy's**

DIRECTION HARRY FITZGERALD

JOE OPPENHEIMER'S Famous

BROADWAY BELLES

E. L. SPIRO, Mgr.

MISS AMY EVANS
MISS JANE MAY
MISS DOLLY SOUTHERN
NORBERT SINAI

JOE MARKS
SAM BACHEN
LEN WILLS
GEORGE E. SNYDER

NOT FORGETTING THE CHALLENGE CHORUS

SEASON'S GREETINGS

BURLEY & BURLEY

"The Dude and The Scot"

Direction **MAX HART**

FRANK WILCOX

**Presents the Little Playhouse
Co. at the Little Playhouse**

2nd STREET : MT. VERNON, N. Y.

1870 John Le Clair **1917**
Still
JUGGLING

JANE WHEATLEY ON SOUTH AMERICAN STAGE ONE SEASON

It is not every actress who can boast of a season in South America, yet such is the privilege of Jane Wheatley, who plays with charm and variety the part of Mrs. Marion Ellsworth with William Hodge in "Fixing Sister" at the Maxine Elliott Theatre.

"I was a member of the Belasco-De Mille company," says Miss Wheatley, "which toured South America in 1906. Our repertoire comprised eighteen plays, most of which had been Broadway successes. Our season lasted for a period of ten weeks—eight weeks spent in Buenos Ayres, and one, each, in Montevideo and Rosario.

"The experience was a genuine and fascinating, hark; no worries, no inconveniences at any time of the engagement. The sale of seats was by subscription only and as the seats were naturally felt secure against any possible disaster. We presented, among other plays, 'The Charities Hall,' by Belasco and De Mille; 'Sherlock Holmes,' the younger De Mille's play of the Canadian Northwest, 'The Royal Mounted,' and Oscar Wilde's 'Lady Windermere's Fan.' Naturally the subtlety and brilliance of the Wilde comedy was lost upon the Spanish audiences, since we played entirely in English. The spectators followed the story of each play by watching closely the action of the characters. 'Sherlock Holmes' proved our most popular offering, due no doubt to the fact that the detective tales are familiar to

the people of South America and that the play contained greater action than any of the others."

Miss Wheatley explained that Spanish audiences are uniformly kind and hospitable.

"They applauded us generally and looked upon our engagement as a distinctly society event—something representative of the 'great world of Broadway,' which must be patronized for the sake of culture and education. We played to crowded houses everywhere and our season attained such vogue that many social functions were held in our honor.

"I am surprised that more American managers do not take advantage of the splendid opportunities offered in the South American field. No company from this country, provided it contained competent players and presented meritorious plays, has ever gone there without reaping handsome profits. South Americans have confidence in the amusement productions of the United States. This is partly due, perhaps, to the remarkable hold which Caruso has upon the affections of the people. Coming from New York, as he does, to sing in the leading opera houses of Brazil and the Argentine, he has a strong influence in making the theatre-going public believe that whatever is produced in New York must be worth while."

Before joining Mr. Hodge's company, Miss Wheatley played two seasons in the New York company of "On Trial," appearing as the Widow. She was seen as Calpurnia in William Faversham's production of "Julius Caesar," and has taken principal roles in "The Girl from the Golden West" and other plays.

ROSE SYDELL JOHNNIE WEBER and BILL CAMPBELL

Wish Everybody

A Merry Christmas
and
A Happy New Year

CHRISTMAS GREETINGS

FROM

THOMAS J. GRAY

Vaudeville Author

Sketches

Songs

Monologues

Scenarios

Ask Anybody

Suite 804 Palace Theatre Bldg., 1564 Broadway
New York, N. Y.



**I wish All
our Friends
Happiness
and Prosperity
for the coming year**



LOEW'S THEATRICAL
ENTERPRISES

— TO ALL OF OUR FRIENDS —
 "A MERRY CHRISTMAS" AND "A HAPPY AND PROSPEROUS NEW YEAR"
ELDREDGE CO.
 736-38-40 FLUSHING AVENUE BROOKLYN, N. Y.
THEATRICAL PRINTING COMMERCIAL
 — OF EVERY DESCRIPTION —

PHONES
 WYMSBURGH
 3176
 3177

MILLIE LOVERIDGE

\$1,000,000 DOLL PRIMA DONNA, with THE THOROUGHBREADS

Wishing all my friends a Merry Christmas and Happy New Year,
 who are slaving in burlesque the same as I.

A MERRY XMAS TO ALL

THE AVON COMEDY FOUR

In Their Own Humorous Version of
 "A HUNGARIAN RHAPSODY"

Cast

The Proprietor.....Charles Dale
 Sam.....Harry Goodwin
 Morris.....Irving Kaufman
 The Chef.....Joe Smith

Direction MAX HART

WISHING ALL A MERRY XMAS AND HAPPY NEW YEAR

MAE HOLDEN

WITH THE BOSTONIANS

HONESTY AND EFFICIENCY
 Stands for Success and Prosperity
 THAT'S WHY THE
AFFILIATED BOOKING CO.

does and can give satisfaction to its clientele

Suite 808-809-810, Republic Bldg., Chicago

PHONE WABASH 229-228-221

"IN THE GARDEN OF LONG, LONG AGO"

(The Ballad Beautiful)

A Wonderful lyric wedded to a haunting melody.

"Come Back to the Scenes of Your Childhood"

A corking good two-four number, suitable for any act. Can be used as a double.

First copies of the above numbers will be sent on receipt of late program, and 5 cents to cover postage.

PATRICK INNELLA

Music Publisher

326 Hanover Street, Boston, Mass.

PROVIDENCE'S NEW THEATRE IS NOW UNDER CONSTRUCTION

PROVIDENCE, R. I., Dec. 10.—Among those at the ceremony of the breaking of ground for the erection of the new B. F. Keith Theatre were Mayor Joseph Cusner, who turned the first spadeful of earth, and who also spoke in behalf of the city of Providence, and Henry A. Carpenter, one of the leading members of the local chamber of commerce, who made a speech in behalf of that body. George Gardner, president of the Union Trust Company, spoke for the business interests of the city. Edwin Aiken spoke for the actors, as did Miss Helen Palmer, who for sixteen consecutive years has been a member of the Albee Stock Company, and who came on from New York especially for the ceremony. The different speakers were introduced by Charles Lovenberg, manager of the B. F. Keith Theatre.

The following is Mr. Albee's letter, read by Mr. Lovenberg:

"Thirty years ago, associated with B. F. Keith, I came to Providence to lease for him what is now the Nickel Theatre. Since that time, and up to the time of his death, I was closely associated with him in all of his theatrical enterprises throughout the United States. In the later years of B. F. Keith's life the burden of the business rested on the shoulders of his son, A. Paul Keith and myself, and upon his death A. Paul Keith and myself became partners in the ownership of the wonderful B. F. Keith circuit of theatres, which he labored so long and hard to establish. How well he established these theatres is a matter of pride and record throughout the world.

"Some fifteen years ago B. F. Keith turned over to me the present Keith's Theatre after he had remodeled the same at a very large expense, and with the right to use the name of B. F. Keith. I have endeavored since that time to keep up the high standard set by him in all his theatres and, feeling that the time had come when Providence should be repaid for the loyal patronage, A. Paul Keith and myself decided to erect one of the most magnificent theatres in this country. The site chosen for the same, by a coincidence, is the very one where B. F. Keith first did business in Providence, and the owner of this site, J. Edward Studley, is the same gentleman with whom B. F. Keith did business when he first came to Providence.

"In behalf of A. Paul Keith and myself, and in memory of B. F. Keith, I want to state to those attending the ceremony and to the citizens of Providence that an institution will be erected here that every man, woman and child will feel proud of. All the modern devices known to theatrical architecture will be employed and the welfare and safety of its patrons has been given the greatest consideration by Mr. Keith and myself and your worthy inspector of buildings, Spencer B. Hopkins.

"Mr. Keith and I feel that the constant growth of Providence entitles it to just such institutions to keep pace with its enterprise and future, and we are proud to be among those who have established a name in business in your thriving metropolitan city and trust that for the length of this lease, which is for seventy-five years, the name of B. F. Keith, with all that it stands for, will be honored."

NEW!

One of the Highest Class BALLADS
of the Decade

"A TEAR, A KISS, A SMILE"

Words by DARL MacBOYLE Music by OTTO MOTZAN

For All the Best Singers in the Country

Professional Copies to Recognized Artists Only

KARCZAG PUBLISHING CO.

62-64 West 45th Street NEW YORK CITY

NEW!



AL G. FIELD

Al G. Field began his stage career at the early age of 14 years as a member of Palmer's Pilgrim Progress Co. Then with Sam Sharpley's Iron Clad Minstrels, and later with the Thayer-Noyes Circus appearing in the concert, Bidwell and McDonough's "Black Crook," George L. Fox's Original Humpty Dumpty Co., Haverly's Southern Minstrels and Simmon's and Slouman's minstrels, prior to organizing the Al G. Field Greater Minstrels.

While on a short visit to the Sells Brothers' Circus, a proposition was made to Mr. Field to assist in some work with the show for a couple of weeks, but he remained nine years, filling every official position excepting that of treasurer.

During his career as a circus man, Field planned the minstrels that bear his name. Mr. Field is now interested in the street car system of his home city, Columbus, Ohio, a stockholder in several banks, and a director in the Central National Bank. He is also a real estate owner and dealer. His farm, "Maple Villa," is known as the most beautiful place on the Ontonangony river.

"Watch Yourself Go By" is the title of a book written by Mr. Field. Originality is stamped on the pages of the book from forehead to feet.

The Al G. Field Greater Minstrels was launched in 1896 at Marion, Ohio. The organization has toured continuously since, and has never experienced a losing season. The organization has toured the same route annually, and the public anticipates the coming of the Al G. Field Greater Minstrels.

A new production every year is one of the Field policies. Al G. Field produces all his shows, writes the acts, sketches, and, in some instances, the songs, although the "Witmark Music House" has published and written music for the show for many years.

Much work has already been done on next season's production, which will be entirely different.

Merry Christmas
and
Happy New Year
T O A L L

NEW YORK GIRLS COMPANY

PETER S. CLARK, Manager

N. B.—Columbia Theatre this week.

GREETINGS Al. Matthews

(GOODMAN)

Musical Director "So Long Letty," Shubert Theatre, New York

TO EVERYBODY I WISH YOU
A Merry Christmas

ALICE HANSON

HARRY K. MORTON & ZELLA RUSSELL

STARS BURLESQUE REVIEW



Merry Christmas and a Happy New Year to All Our Friends In and Out of the Profession

PARODIES FOR PLAYWRIGHTS

Little Orphan Playwright has come to our house to stay,
To wash the cups an' saucers up, an' write another play;
An' dream about her royalties, an' talk of Broadway days,
An' tell us all the things she did when she was writin' plays.
An' all us other children when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-loudin' to the hard luck tales the playwright tells about,
An' the awful things 'at git you,

Et you
Don't
Watch
Out!

Once there was a dramatist who couldn't pay his rent,
An' when he tried to write a play without a single cent
The landlord heard him boiler, an' the boarders heard him bawl,
An' when they turned the light up high, he wasn't there at all.
They searched his little third-door-back, an' looked into his press:
They searched the radiator tube, an' everywhere, I guess:
They even took the carpet up, an' searched the water spout—
But the Loan Sharks allus git you

Et you
Don't
Watch
Out!

But little Orphan Playwright says when the blaze is blue,
An' you are all discouraged-like, an' feelin' that way, too:
An' all the world seem cruel, an' you don't know where to go,
An' all yore corns are achin', an' yore heart is full o' woe,
You better mind the managers, an' heed the critic's sneer,
An' go an' see the actor folk that come from far an' near;
An' help the starvin' playwrights that you hear so much about.
Or the DRAMA BUG 'll git you,

Et you
Don't
Watch
Out!

E. C. R.

A GOOD-CHEER MESSAGE FROM WATERSON, BERLIN & SNYDER'S

Chicago Office: 81 W. Randolph St.

FRANK CLARK

Western Professional Manager, says: "I'm proud, because I'm managing the liveliest staff of real pluggers ever assembled under one roof. My best to all."

FLO JACOBSON

Wishes all her friends, and friends of Waterson, Berlin & Snyder, Chicago, the merriest kind of a Christmas and the Happiest sort of a New Year.

LILLIAN SNYDER

Ted's popular sister, at the Busy Corner Music Store, takes pleasure in wishing her friends the best the world affords.

MARK F. MORRIS

Chicago's Peerless Act-getter, wants his friends to know he's sincere in wishing them a more than Happy New Year.

LUCKY WILBER

Says: "I'm batting 990 for W. B. & S. What's the use of wishing my friends good luck, when everybody knows they're bound to have it?"

RAYMOND MIDGLEY

Producer, is the boy who "puts on the numbers" for the Chicago office—also for some of the liveliest wires in Burlesque.

Thos. R. Confare & Son

Are responsible for some of those "eleventh hour" arrangements. "Give us a lead-sheet at 10:30 and we'll have an orchestra ready by 11." Office, Schiller Building.

HARRY FOSTER

Doesn't want to take any credit away from the other good pianists on the staff, but, there's a difference! "Much good luck to many!"

LEW BUTLER & CLARENCE JENNINGS

The record-smashing boosting team, who popularize songs almost as quickly as they're written, want their friends to know they're living. "If we could get all the Nation's good singers in one room and let them hear us put over a song, the number'd be a big hit in less than five minutes!"

HARRY KELLY

"I made ten thousand friends through last year's greetings. If ten thousand more want me to play for them, after reading this, it won't make me mad!"

RUBE BENNETT

That quartette arranger. Ask any quartette, duo or trio, for year with Waterson, Berlin & Snyder Co., Chicago.

"Merry Christmas" from

DAVE PEYTON

(Staff music arranger), with Waterson, Berlin & Snyder. Private sanctum, 145 N. Clark St., Chicago.

CY PLUNKETT

The tall, spare Manager of Budweiser Inn, who makes his headquarters with W. B. & S., because he finds wonderful character songs there, wishes good to everybody.

ARTHUR CHAPLIN

Can play piano and Charlie can't—that's the only difference between the two greatest comedians the world contains.

MORTON HARRIS &

LOCAN SZIMORE

The Incomparable Duo, making songs hum on the road, wish their big-town pals no end of luck.

CHRISTMAS GREETINGS
from America's Premier Stock Organization

The Famous Keith Players

UNION HILL, N. J.

Jack Roseleigh

Joseph Lawrence

Aubrey Bosworth

Arthur Griffin

William Wood, Mgr.

Betty Brice

Jessie Pringle

Caroline Locke

Mildred Florence

W. C. Masson, Director

Brooklyn's Only Stock Company

Playing to capacity business every performance

Capable, Pleasing, Talented Players
Highest class productions

Successful because they produce the goods
The talk of Brooklyn and New York City

Happy holiday returns to their many friends

Fifth Avenue Theatre Stock Company

Gus A. Forbes

Stewart E. Wilson
Edmund Abbey
C. Nick Stark

Irene Summerly

Frances Younge
Helen Spring
Vera Drummond

Harry Horne - - - - - **Director**

State Rights

NOW SELLING ON
"The People
VS
John Doe"

N^O State Rights proposition offered in the past 10 years begins to present the tremendous money making possibilities of that sensational State Rights picture, "THE PEOPLE VS. JOHN DOE." It's the exact type of sensation production that the public is clamoring for.

Produced by the most brilliant mind in the industry—LOUIS WISSEL—producer of the biggest film successes of the industry.

Write for full particulars. Territory, terms, price, etc., or better still, WIRE TODAY. We'll without question the most attractive hot spot opportunity on the market today. Thousands more heretofore. This is a strictly limited offering of this opportunity. Write away from now. ACT NOW.

STATE RIGHTS DEPARTMENT

UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1000 Broadway, N. Y. City

WISHING EVERYONE
A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

"TEX"
SMITH
WITH
Stone & Pillard Show

Merry Xmas
MAURICE E. CAIN
Mgr. STONE and PILLARD

Horse, Pony, Theatrical and Military

PLUMES

For Show parades, acts and advertising purposes.

M. SCHAEUBS

812 Metropolitan Ave., Brooklyn, N. Y.

DOUGLAS FLEMING

Juveniles and Black Comedy

WINTER GARDEN GIRLS

MERRY XMAS TO ALL

CHILDREN TOOK PART IN GREAT FOX FILM "DAUGHTER OF GODS"

One of the striking features of "A Daughter of the Gods," the William Fox film in which Annette Kellermann is starred, is the large number of children used in the picture. One of the most beautiful episodes of the story is laid in a gnome city, peopled by dwarfs. In this scene, 1,200 children, ranging in age from four to nine years, take part.

This city of the Little People was built on the banks of the Roaring river, one of the beauty spots of the West Indian. Scores of thatched huts were erected, as well as raised bowers, giant toad-stools, mills and shops. The gnome village was built in miniature. The buses, fences, bridges and other objects were made of a size in keeping with the stature of the gnomes, and the properties, such as wheelbarrows, sacks of grain and casks, were on a similar scale.

The children were drilled for weeks before the picture was taken. They were divided into groups, with a supervisor for each group, and the groups were divided vocally. Some were fishermen, others were millers, boatmen or shepherds.

For persons can realize the work of training 1,200 children for such a picture. The costuming alone was a gigantic task. The gnomes were dressed in little brown jerkins, peaked caps and were long gray beards. A fairy tale school was opened and the children were taught about gnomes. Prizes for the best compositions on the subject were offered, and when the time came to take the picture the children were more at ease familiar with their duties. This careful preparation accounts for the excellence of these scenes in the wonderful film.

"WHAT'S IN A NAME?"

What's in a name?

That's what Winchell Smith, John L. Golden and Digby Bell were earnestly discussing one evening recently at the Lambs' Club; or rather, they were trying to decide upon a name for the new playlet in which Messrs. Smith and Golden were to present Bell at the Palace Theatre several weeks ago. Bell, elated with the novelty of the little sketch just finished for him by Mr. Smith wanted a title suggestive of "Turn to the Right," the big Smith-Golden production.

"The title's the thing," insisted the actor. "Then suggest one," said Golden jestingly.

"But that's not my business," replied Bell. "In an actor, not a playwright." "Then mind your own business," laughed Golden and let Winchell and me get the title."

"That's it," cried Bell excitedly. "What?" demanded the producers.

"Mind your own business," said Bell. "But, Digby," interposed Smith, "Jack didn't mean to offend you. He was only joking. Why?"

Bell's face was aglow—not with anger, but with pleasure. "Don't you understand?" he explained. "Mind Your Own Business" is just what we want for the title; for if the old folks had minded their business—"

"There wouldn't have been any play," retorted the author.

There was a sigh of relief all around. The title had been found.

WANTED

ALL PEOPLE CONNECTED WITH THE SHOW BUSINESS to know that we make a special rate to the theatrical people for Rooms and Board or Furnished Cottages

AT SHERMAN LAKE

High Up in the Catskills. Beautiful Health Resort.



Motor out some Sunday via Broadway out to Rheinebeck; cross river to Kingston; then State road to Sherman Lake, Davenport Center, N. Y. Fine Bathing, Boating, Fishing, Dancing and Pine Rest. Address

DAN SHERMAN-MABEL DE FOREST CO.

New Touring in That Great Horse Play, "A JAY CIRCUS"

Booked by Jack Shea & Harry Barrett

For Terms at the Sherman House at Sherman Lake, Address

DAN SHERMAN, Davenport Center, N. Y.

CHAS. H. WALDRON'S AMUSEMENT ENTERPRISES

WALDRON'S CASINO

Boston's Magnificent Burlesque Theatre

WALDRON'S COLONIAL THEATRE

Laconia, N. H.

Playing only first class attractions

AUDITORIUM THEATRE

Concord, N. H.

Playing only first class attractions

OPERA HOUSE

Franklin, N. H.

Playing only first class attractions

WALDRON'S BOSTONIANS

Presenting

FRANK FINNEY

And an all star cast in the New Musical Comedy

"Up and Down Town"

Address all communications to

CHARLES H. WALDRON

Waldron's Casino

Boston, Mass.

CENTRAL TRUNKS

28 in. \$11.50; 30 in. \$12.50; 32 in. \$13.50; 34 in. \$14.50; 36 in. \$15.00. CIRCUS TRUNKS, 24x36 in. \$10.00; 30x36 in. \$12.00; 36x36 in. \$14.00. 12 in. \$1.00. 18 in. \$1.50. 24 in. \$2.00. 30 in. \$2.50. 36 in. \$3.00. 42 in. \$3.50. 48 in. \$4.00. 54 in. \$4.50. 60 in. \$5.00. 66 in. \$5.50. 72 in. \$6.00. 78 in. \$6.50. 84 in. \$7.00. 90 in. \$7.50. 96 in. \$8.00. 102 in. \$8.50. 108 in. \$9.00. 114 in. \$9.50. 120 in. \$10.00. 126 in. \$10.50. 132 in. \$11.00. 138 in. \$11.50. 144 in. \$12.00. 150 in. \$12.50. 156 in. \$13.00. 162 in. \$13.50. 168 in. \$14.00. 174 in. \$14.50. 180 in. \$15.00. 186 in. \$15.50. 192 in. \$16.00. 198 in. \$16.50. 204 in. \$17.00. 210 in. \$17.50. 216 in. \$18.00. 222 in. \$18.50. 228 in. \$19.00. 234 in. \$19.50. 240 in. \$20.00. 246 in. \$20.50. 252 in. \$21.00. 258 in. \$21.50. 264 in. \$22.00. 270 in. \$22.50. 276 in. \$23.00. 282 in. \$23.50. 288 in. \$24.00. 294 in. \$24.50. 300 in. \$25.00. 306 in. \$25.50. 312 in. \$26.00. 318 in. \$26.50. 324 in. \$27.00. 330 in. \$27.50. 336 in. \$28.00. 342 in. \$28.50. 348 in. \$29.00. 354 in. \$29.50. 360 in. \$30.00. 366 in. \$30.50. 372 in. \$31.00. 378 in. \$31.50. 384 in. \$32.00. 390 in. \$32.50. 396 in. \$33.00. 402 in. \$33.50. 408 in. \$34.00. 414 in. \$34.50. 420 in. \$35.00. 426 in. \$35.50. 432 in. \$36.00. 438 in. \$36.50. 444 in. \$37.00. 450 in. \$37.50. 456 in. \$38.00. 462 in. \$38.50. 468 in. \$39.00. 474 in. \$39.50. 480 in. \$40.00. 486 in. \$40.50. 492 in. \$41.00. 498 in. \$41.50. 504 in. \$42.00. 510 in. \$42.50. 516 in. \$43.00. 522 in. \$43.50. 528 in. \$44.00. 534 in. \$44.50. 540 in. \$45.00. 546 in. \$45.50. 552 in. \$46.00. 558 in. \$46.50. 564 in. \$47.00. 570 in. \$47.50. 576 in. \$48.00. 582 in. \$48.50. 588 in. \$49.00. 594 in. \$49.50. 600 in. \$50.00. 606 in. \$50.50. 612 in. \$51.00. 618 in. \$51.50. 624 in. \$52.00. 630 in. \$52.50. 636 in. \$53.00. 642 in. \$53.50. 648 in. \$54.00. 654 in. \$54.50. 660 in. \$55.00. 666 in. \$55.50. 672 in. \$56.00. 678 in. \$56.50. 684 in. \$57.00. 690 in. \$57.50. 696 in. \$58.00. 702 in. \$58.50. 708 in. \$59.00. 714 in. \$59.50. 720 in. \$60.00. 726 in. \$60.50. 732 in. \$61.00. 738 in. \$61.50. 744 in. \$62.00. 750 in. \$62.50. 756 in. \$63.00. 762 in. \$63.50. 768 in. \$64.00. 774 in. \$64.50. 780 in. \$65.00. 786 in. \$65.50. 792 in. \$66.00. 798 in. \$66.50. 804 in. \$67.00. 810 in. \$67.50. 816 in. \$68.00. 822 in. \$68.50. 828 in. \$69.00. 834 in. \$69.50. 840 in. \$70.00. 846 in. \$70.50. 852 in. \$71.00. 858 in. \$71.50. 864 in. \$72.00. 870 in. \$72.50. 876 in. \$73.00. 882 in. \$73.50. 888 in. \$74.00. 894 in. \$74.50. 900 in. \$75.00. 906 in. \$75.50. 912 in. \$76.00. 918 in. \$76.50. 924 in. \$77.00. 930 in. \$77.50. 936 in. \$78.00. 942 in. \$78.50. 948 in. \$79.00. 954 in. \$79.50. 960 in. \$80.00. 966 in. \$80.50. 972 in. \$81.00. 978 in. \$81.50. 984 in. \$82.00. 990 in. \$82.50. 996 in. \$83.00. 1002 in. \$83.50. 1008 in. \$84.00. 1014 in. \$84.50. 1020 in. \$85.00. 1026 in. \$85.50. 1032 in. \$86.00. 1038 in. \$86.50. 1044 in. \$87.00. 1050 in. \$87.50. 1056 in. \$88.00. 1062 in. \$88.50. 1068 in. \$89.00. 1074 in. \$89.50. 1080 in. \$90.00. 1086 in. \$90.50. 1092 in. \$91.00. 1098 in. \$91.50. 1104 in. \$92.00. 1110 in. \$92.50. 1116 in. \$93.00. 1122 in. \$93.50. 1128 in. \$94.00. 1134 in. \$94.50. 1140 in. \$95.00. 1146 in. \$95.50. 1152 in. \$96.00. 1158 in. \$96.50. 1164 in. \$97.00. 1170 in. \$97.50. 1176 in. \$98.00. 1182 in. \$98.50. 1188 in. \$99.00. 1194 in. \$99.50. 1200 in. \$100.00. CENTRAL TRUNK FACTORY, EST. 1894, SIMONS & CO. E. W. cor. 7th and Arch Streets, Philadelphia.

Columbia Amusement Company

APPROVED BURLESQUE

EXECUTIVE OFFICES:

Columbia Amusement Company Building

**BROADWAY AND FORTY-SEVENTH STREET
NEW YORK**

James and Bonnie Thornton

Still Basking in the Sunshine of the Fountain of Youth

HARRY WEBER
PRESENTS
LIBONATI
The Original Ragtime Xylophonist

CHICAGO

BOSTON

PHILADELPHIA

WHITE'S

Theatrical Agency and Moving Picture Contracting Bureau

K. WHITE, Prop.

Main Office, Broadway Theatre Building, New York

Telephone 932-933 Bryant

American Burlesque Association

STANDARD BURLESQUE

GENERAL OFFICES

Suite 811-815

Columbia Theatre Building

Broadway and 47th Street, New York City

Dane Claudius and Lillian Scarlet

IN THEIR MUSICAL MELANGE

"THE CALL OF THE SIXTIES"

ZIEGFELD MIDNIGHT FROLIC—Amsterdam Theatre Roof—N. Y. City—INDEFINITE

THE ORIGINATOR OF RAG TIME

Ben Harney

The Man Who Changed the World's Music
Agt. FRANK WOLF, JR., Philadelphia

NEW YORK CLIPPER
Wax or Ocean View, 1916

BEN HARNEY

*Theater—Jeferson
Theater—Jeferson
Time—24 hours
Spring—Jeferson
Theater—Jeferson*

Ben Harney has come back. He is the man Ben Harney he was when he first came to New York City, and he is still the same. As a reminder of old times he sang what he said was the first rag he ever wrote, "The Call of the Sixties." He played it on the piano and sang, and his assistant, a colored man with a good resonant voice, sang the chorus. The "company" came down on the stage, and proved that Ben Harney still has the fire in him. He is still the same in his lively fashion.

And then to the playing of his song, "The Call of the Sixties." This was the real big hit of the "Jeferson" and it was a great success. Mr. Harney is said to be expected and "begged off" with a little speech.

Compliments of the Season

FROM

NAN HALPERIN

Personal Direction Mr. E. F. ALBEE

Merry Christmas and Happy New Year to
Everybody

ARTHUR LANGE

COMPOSER OF

"In the Sweet Long Ago," "Just One Day," "When It's
Orange Blossom Time in Loveland," "To Lou"
and "Virginia Lee"

JOE MORRIS, PUBLISHER

Sincere Greetings to the Whole World

HUMBLE

LITTLE MARION WEEKS

BOOKED SOLID

Press Representative

NICK HANLEY

1482 Broadway

U. B. O. Representative

HARRY J. FITZGERALD

Palace Theatre Bldg.

"Shades of Night" "Out of the Cradle Into My Heart" "My Own Iowa" "The Army Blues" "My Sweet Adair" "My Little Dream Girl" "Hitchy Koo"

L. WOLFE GILBERT

Staff Writer and Mgr. Prof. Dept.

JOS. W. STERN & CO.

1556 BWAY., N. Y.

"I Love You, That's One Thing I Know" "The Trail of Sunset Valley"

"Take Me to That Sausage Shop" "Waiting for the Robert E. Lee"

"Here Comes My Daddy Now. Oh! Pop!" "Mammy's Shuffling Dance" "Camp Meeting Band" "Ragging the Baby to Sleep" "Mammy Jenny's Jubilee"

MAN IN THE FLIES IS A PERSON OF MUCH IMPORTANCE

Every night this man in the flies is busy shifting and changing around the environment of the mortals with whom he comes in contact. By a wave of his hand the palm fringed lagoon of a tropic isle is changed into the cosy taproom of an English inn, or the bulky stanchions of a rough stockade give place, magically, to the windwept reaches of the sea. His name is Charles Peck, head flyman at the Punch and Judy Theatre, in West Forty-ninth Street, and he is the representative of a little known and unappreciated class in the theatrical profession.

Every theatre in town has a man like Peck—a modern *dena ex machina*—who nightly crawls into his crow's nest high up under the eaves and directs the setting of the drops and curtains, and the heavy fronts of scenery that hang balanced in the lofts until they are wanted. To get to Peck's domain you have to ascend a very steep, steel ladder that rises perpendicularly against the side wall of the stage and disappears in a blue mist far up in the flies. Up there on top, just under what is known as the "gridiron," runs a long, narrow bridge with a flimsy railing and a mass of intertwining ropes and wires and cables and pulleys. Each of these lines commands some hidden bit of scenery, and the whole has to be manipulated to make the perfect ensemble as carefully as the harpist chooses the strings on his instrument to effect a difficult chord of music. The point of view from the fly bridge is a weird one. The second act is over; the lights flare up, and below on the stage

the scene shifters are scampering about like gray clad gnomes, unfasting clamps, putting cables in place, and jacking up wing props. Peck is climbing nervously about among his labyrinth of ropes and wires, testing this one or that, or whispering a word to the men on the bridge under him. The signal comes; the fly men each choose a rope—apparently at random—and the "Spy Glass Inn," where Long John and his villainous crew had bot a few moments before been planning their voyage to "Treasure Island," comes waiting up into the flies, as though it were no more than a pack of cards. The ropes are made fast, and the famous tavern dangles helpless from the roof until time for the next performance, while already the next "set" is being lowered away.

There are ten men under Peck's command, who nightly don their white overalls and depart for the tiny domain under the skylight. Far below them the actors move through their parts like small automata, strutting and fretting their hour away as though they and not the silent men up under the roof, controlled the destiny of the play. But let a pulley slip or a rope go wrong, or an order be misunderstood, and all the perfect diction and makeup and fine acting in the world couldn't counteract the calamity.

1877-1916

HYDE and BEHMAN Amusement Co.

AEOLIAN HALL
33 West 42nd Street
NEW YORK

A MERRY CHRISTMAS AND A HAPPY NEW YEAR WILL BE FOUND AT

SHULEM'S

BAKERY AND RESTAURANT

118 West 47th Street (Between 6th Ave. and Broadway) New York

Doing an Entirely New Act
with Exclusive Song Material

RUTH ROYE

WILL ROSSITER'S PERSONALLY "TESTED" SONG "HITS" FOR THE NEW SEASON!

"WALKIN' THE DOG"

THE "SENSATIONAL" HIT OF THE YEAR! By SHELTON BROOKS writer of "SOME OF THESE DAYS"

"YOU NEVER CAN TELL" "YOUR GREAT BIG BABY SMILE"

A Novelty Song by NEWTON ALEXANDER—THE HITTING "HIT OF THE YEAR" A GREAT "BOY AND GIRL" OF AUDIENCE SONG—By WILLIAMS and WHITE

"THERE'S A ROSE IN THE WORLD FOR US ALL"

ONE OF THE BEST VAUDEVILLE BALLAD "HITS" in Years! By W. R. WILLIAMS and NEWTON ALEXANDER—A Positive "Hit"

"BROWN SKIN"

ORCHESTRA "HITS"—15 cents each ANY 3 for 40 cents
"WALKIN' THE DOG" Fox-Trot "BROWN SKIN" One-Step
"A SUMMER'S NIGHT" Waltz "JELLY ROLL BLUES"
"THE BULL FROG BLUES" and "SAXOPHONE RAG" 2 "Hits" from "CHIN CHIN"

Another Novelty "Hit" The Singing One-Step—Something Quite NEW

PROF. COPIES of the above for RECENT PROGRAM—Address all Mail to WILL ROSSITER "The Chicago Publisher" 71 West Randolph Street, CHICAGO, ILL.

SHADES OF NIGHT

"HITS" WRITER. Notice the "S" in Hit.

I LOVE YOU, THAT'S ONE THING I KNOW

MY OWN IONA

ANATOL FRIEDLAND

America's Most Melodious Melody Writer

Vaudevilling with May Naudain

MY LITTLE DREAM GIRL

MY SWEET ADAIR

SHADES OF NIGHT

P. S. Will try to surpass this record in 1917.

F. W. GERHARDY'S

THE MISCHIEF MAKERS, (Inc.)

We Are Happy and Wish Everybody A MERRY CHRISTMAS

AMBARK (Bumpy) ALI
Eccentric Acrobatic Comedian

JOE FREED
"IN DUTCH"
But Making Good

RAY MONTGOMERY
Doing Straight, but still a Happy Papa

Juvenile Soubrette
(Charlie) **TYSON & BARBOUR** (Ruth)
Playing Parts and Doing Their Dancing Specialty

Fascinating
DOLLY WEBB
Prima Donna

Mischievous
MABEL CLARK
100 Horse Power Electric Soubrette

And the **YAAKA HULA, PAPRIKA CHORUS**

CLARA SCHUMAN	BELLE WILSON	GERTRUDE KNIGHT	SALLY FAIR
RAGS MUHLHAUSER	DOROTHY MORGAN	BUSTER BURBY	ANNA NORRIS
MAUD GREY	MAY ROBERTSON	BERTHA LANE	VIRGINIA LEIGH
JOSIE LA RUE	DIXIE LEE	LILLIAN KARLIN	EVELYN PARKES
ELIZABETH GRACE	BILLIE PAGE	LILLIAN LAFAYETTE	BOBBY WHITE

Hustling **W. M. (Brownie) BROWN**, Ahead, Still Getting Openings

MRS. BOUCICAULT PLAYED BIG PART IN STAGE'S HISTORY

A long and eventful story that was an interesting part of the history of the English and American stage in the nineteenth century came to an end with the recent death of Mrs. Dion Boucicault—second wife of that brilliant Irishman, herself the original Colleen Bawn and the mother and grandmother of several noted players in the present-day English theatre. Agnes Robertson, as she was called when she went on the stage at the age of ten, outlived Dion Boucicault by more than a quarter of a century, and died in her eighty-fourth year.

Agnes Robertson was closely associated with Dion Boucicault's richest years in the theatre. She played Eily O'Connor when "The Colleen Bawn" was first presented at Laura Keane's theatre in New York on March 27, 1850, and when it afterward ran for 360 nights at the Adelphi, in London. She played Zoë in the London production of "The Octoroon," that famous old Boucicault melodrama that had had its exciting premiere at the Winter Garden in New York on the night

John Brown was hanged. She created the role of Moya in "The Shaughraun" while the last of Boucicault's celebrated Irish pieces was presented for the first time at Drury Lane. It was on the last night of the London engagement of "The Shaughraun" that she learned her son, Willie, had been killed in a railroad accident.

Four of their children lived to play important parts in the theatre—Dion, Aubrey, Eve and Nina. Dion, who was born in this city, has been an actor and producer for many years. His wife is Irene Vanbrugh. Most of us remember poor Aubrey Boucicault best for his delightful performance in "When All the World Was Young," his version of "Old Heidelberg"; Nina Boucicault, who made her first appearance on the stage in this country as Eily in "The Colleen Bawn"—that was in '85—has long been a London favorite. She was the first person to play the title role of "Peter Pan." Most recently she played Mrs. Woodbridge in "The Boomerang" during the painfully brief career of that comedy in London. Eve Boucicault's two sons have also flourished in the theatre. Donald Colthrop, a lively

(Continued on page 77.)

Compliments of

Milt Collins The Speaker of the House

MATERIAL BY AARON HOFFMAN

Booked Solid U. B. O. and Orpheum Time.

DIRECTION MAX GORDON



RELIABLE PROFESSIONAL
FRANCIS X. HENNESSY
Irish Píosa—Scottish Píosa—Irish Step Dancer—Scottish Píosa Dancer—Violinist (Mandolin)
—Duolet—Play Parts—at Liberty. Agents Keep this address: 108 SECOND AVE.,
NEW YORK, N. Y.



Playing Our Home Town, Buffalo, Xmas Week

Watson (FANNY KITTIE) Sisters

Booked Solid U. B. O.

Merry Xmas to All

Direction ALF T. WILTON

GREETINGS

GLIS

EGBERT

KAHN & VAN ALSTYNE

Song writing for

JEROME H. REMICK & CO.

MISS
Billie Richmond
IN THE
Cabaret de Luxe
An Original, Sumptuous, Unusual Dance
Production with
La Mar Sextette



BILLIE RICHMOND

MAURICE LA MAR

ASSISTED BY
Fib Whitestone
AND
Maurice La Mar
FEATURING
Our Own Original
Whirlwind Dance
DIRECTION
PAUL DURAND



FLORENCE BENNETT

FLORENCE BENNETT

Fred Irwin's Popular Star
and

PAUL CUNNINGHAM

Mr. Irwin's Author-Composer-Producer

NOTE—Miss Bennett signed for a term of years as STAR of Fred Irwin's MAJESTICS

NOTE—Mr. Cunningham wrote Mr. Irwin's MAJESTICS; also the "NEW" BIG SHOW—Both Successes

BOTH UNDER MANAGEMENT OF FRED IRWIN



PAUL CUNNINGHAM

FRED. IRWIN

MANAGER AND OWNER OF THE FAMOUS

MAJESTICS
and
THE (NEW) BIG SHOW

Extends Yuletide Greetings to All His Friends—"OGGY WOGGY"—"OGGY WOGGY".

All the Boys Are Doing Well—SO AM I

COHAN AND HARRIS PRESENT

FRED NIBLO

IN

"HIT THE TRAIL HOLLIDAY"

By Geo. M. Cohan

SECOND YEAR

(Continued from page 75.)

young actor, was the Puck in Mr. Barker's first production of "Midsummer Night's Dream," and Dion Cahoon is a playwright whose latest work, "The Old Country," is now being played in London by Gerald Du Maurier.

The mother and grandmother of all these had attained some celebrity before she met Dion Boudoulli. She had begun as a singer, she was a skilful dancer, and was the first to dance the polka in Dublin. She played with Fanny Kemble and Macready, and went to London under the patronage of Mr. and Mrs. Charles Kean. She was a favorite with Victoria, and she was so comely and so tiny that she was known everywhere as "The Pocket Venus." She left the stage for good and all some twenty years ago, but she has been lively since then in her interest in the theatre, and was often to be seen, an alert and appreciative spectator, at many a first night in London.

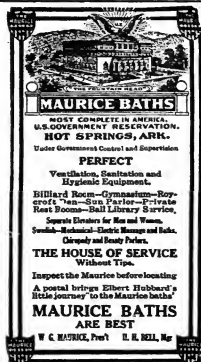
WHEN IS AN AUTHOR?

Tommy Gray, the dispenser of vaudeville acts and Broadway chatter, was a witness in a trial recently.

"What is your business, Mr. Gray?" demanded the cross-examiner as the young man took his seat in the witness chair. "We—all," declared Gray, hesitantly, "if I weren't under oath I'd say I was an author!"

BERNARD PLAYED BLACKFACE

George Wilson, the minstrel of the Hippodrome, says Sam Bernard began his career as a black-face comedian and, back in 1883, at the Museum in Providence, he played the female role in "The Fellow That Looked Like Me."



MAURICE BATHS
HOT SPRINGS, ARK.
PERFECT
Ventilation, Sanitation and Hygienic Equipment.
Billiard Room—Gymnasium—Ropewalk—Tennis—Sun Parlor—Private Bath—Boat—Hall Library Service.
Special Elevators for Men and Women.
Swims—Medical—Electric Massage and Suits.
Cinema and Beauty Parlors.
THE HOUSE OF SERVICE
Without Tip.
Inspect the Maurice before leaving.
A postal bridge Elbert Hubbard's little journey to the Maurice baths.
MAURICE BATHS
ARE BEST
W. E. HAYWARD, Pres. H. E. BELL, Mgr.

OTTO T. JOHNSON
12 YEARS WITH
McINTYRE & HEATH
Writing and Producing for
Vaudeville

ART. H. MOELLER'S
WHIRL OF FOLLY COMPANY
GREETINGS
JOE WILTON
AS
MR. GABBY

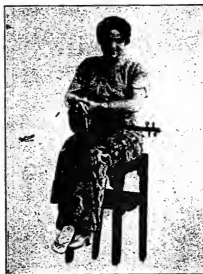
STELLA MORRISEY
PRIMA DONNA

Velma Addison
Charming Soubrette

Al. Hillier
THE HEBREW
YAS—YAS—YAS

Maude Clark
Ingenua

Frank Wesson
The Old Reliable



ISABELLE
PATRICOLA
in vaudeville
MERRY XMAS TO ALL

The JESSUP & MOORE PAPER CO.
PAPER MAKERS

AUGUSTINE MILLS
ROCKLAND MILLS
DELAWARE MILLS
KENMORE MILLS
RADNOR MILLS

Dun Building

290 Broadway, New York

Amalgamated

VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:

729 7th AVE. at FORTY-NINTH ST.

M. D. SIMMONS

General Booking Manager

ARTISTS can secure long engagements by booking direct with us

Wishing Everybody *A Merry Christmas & Happy New Year*

Harry Hastings' Big Show

HARRY HASTINGS

PRESENTS

Dan Coleman

SUPPORTED BY

PHIL PETERS

ALMA BAUER

FAY MARTELL

FRANK MALLAHAN

ELSIE MEADOWS

GENE ALVAREZ

and

THE FAMOUS HASTINGS BEAUTY CHORUS

L. A. Nelms

Manager

Joe Hewitt

"The Kid Agent"

AMERICANS WRITE FEW GOOD PLAYS, SAYS W. P. EATON

"You will have to get control of the four walls of the theatre before you will be free to produce real American drama," said Walter Pritchard Eaton, drama critic and lecturer, before the Albany Drama Society at Portland, Me., recently.

Mr. Eaton started his talk with the time of the late Clyde Fitch, whose work won generous praise for its fulfilling in a degree what the lecturer called his idea of American drama, "the writing of plays distinctly national in style." Fitch, he said, was a close observer of the follies of smart society. He knew it and wrote it into his plays. "The Truth," "The Climbers" and "The Girl with the Green Eyes" were cited as Fitch's best because truest to type.

"The idea that war inspires the dramatic literature of a nation is false," said Mr. Eaton. "The lowest ebb of the American drama was during the 10 years following the Civil War when not a single notable play was produced."

After leaving the discussion of Fitch, Mr. Eaton confessed that his list of representative American dramatists was pitifully small because managers were more concerned with producing a money maker than an artistic and true play. He found Bronson Howard reaching for an ideal but not finding it. The dramas of James A. Herne stood as the best American drama of their day because they were natural reflections of New England types. Gillette was dismissed with a word of praise for "Secret Service," which was written in a

colloquial manner that reflected every day conversation of Americans.

"William Vaughan Moody wrote the greatest American drama in 'The Great Divide,' because his play has real nobility of idea," he said. Moody's untimely death robbed the stage of its most promising dramatist. George Ade wrote a bit of life into his "College Widow"—a reasonable picture of a fresh-water college. Rachel Crothers' "A Man's World," Patterson's "The Fourth Estate," Craven's "Too Many Cooks," Ansapacher's "Urchin and the Girl," Ford's "Polygamy" were recognized as honest attempts at real drama.

The wealth of Mr. Eaton's sarcasm was expended on the George Cohan plays and those in imitation of Cohan's style. "Something doing every minute" is their motto, Mr. Eaton said. He did admit that Cohan is an expert writer of farce. But "Turn to the Right," New York's most successful play of this season, aroused his greatest ire. "It is a gathering of the refuse, the scrap and the shoddy of false sentiment and ethics—and it is the best patronized play in New York."

Augustus Thomas does not deeply impress Mr. Eaton and he passed Edward Sheldon by with a good word for "The Nigger." Walter's "Eastward Way" was so good a play that the mayor of Boston banned it from the local stage, he said as a sly dig at the Hub's peculiar ideas of drama.

The work of the Washington Square Players was cited as a hope for the American drama. These semi-amateur players are producing dramas more for love.

A Merry Christmas
"MRS. MURPHY"
AND HER
"Second Husband"
Wish You All Health and Success
"Laugh and the world laughs with you."

Gracie Emmett

FRANK HARCOURT

AND
"THE BOWERY BURLESQUERS"
POSITIVELY THE BEST "BOWERY" EVER PRODUCED
A NEW VAUDEVILLE NOVELTY IN PREPARATION
MANAGEMENT HURTING & SEAMON

Seasons 1912-13-14-15-16-17-18—After that—"Queen sabe?"

WHEN WE MOVED

into the entire third floor of Cohan's Grand Opera House, Chicago, last season, we made up our minds—collectively and as individuals—to make things hum. We've made friends for ourselves and for our firm—Leo Feist, Inc.—and to these friends we wish EVERYTHING THAT GOOD LUCK CAN BRING for the New Season. Here we are. Come in and look us over.

ROCCO VOCCO

Chicago Prof. Mgr., would rather extend his personal greetings on the Western professional floor.

COLEMAN GOETZ

the song-writer who "went over" before old-timers knew he was around, wishes nothing but good to all.

JAMES WHITLEY

"the boy with the crystal-clear voice," likes what his friends like and wishes them what they wish him.

LEW MAHON

jumps away from his piano long enough to say: "Give everyone my best."

MILTON SCHWARZWALD

Manager of the Orchestra Dept., who started New York this season by handing it a real score for a big musical comedy production, declares: "I got mine this year and hope my friends are lucky, too."

EZ KEOUGH

Assistant Prof. Mgr., extends heart-felt good wishes to his friends for a Merry Xmas and Happy New Year.

BOBBY CRAWFORD

could easily extend his personal greetings—as he sees every big act that visits Chicago—but The Clipper seems able to carry them to all his friends.

LEON FLATOW

who hasn't got a swelled-head because he's graduating from piano-playing to composing, says: "Tie up all the good wishes you find and give them to my friends."

TOM FAXON

has a mighty big voice, but not nearly big enough to carry his good wishes as far as he'd like to see them go.

ABE GLATT

the "phenom of the keys," delivers this little oration: "I'd like to have my friends picture me as constantly thinking of all of them throughout the holiday season—and ever after."

Jones, Linick & Schaefer, Chicago



Direction JO PAIGE SMITH

The Most Intimate and Appealing Ballad of Many Years:

Calling Me Home To You

BY

FRANCIS DOREL

Composer of "WHEN MY SHIPS COME SAILING HOME," "THE GARDEN OF YOUR HEART," "LOVE BELLS," etc., the popularity of which proclaims him one of our foremost Song Writers.

"Calling Me Home To You"

cannot fail to win its way into the hearts of the big song-loving public, for it has a

Melody of Intrinsic Beauty

yet simple and

Understandable of the People

NO SINGER, whose aim it is to please, can afford to overlook this GEM IN SONG

*Professional copy gratis to recognized Entertainers
Sending Credentials*

Published in four keys—Bb (Bb-D), C, Db and Eb—suitable for all voices—orchestrations in C and Eb—nominal charge 15c.

BOOSEY & CO., 9 East 17th Street, New York, N. Y. and Rylan Building, Yonge Street, Toronto, Can.

"OLD HOMESTEAD" WAIF IS BURIED BY FATHER'S SIDE

In the little family lot at West Swanzy, N. Y., where Deanna Thompson, the originator of that immortal stage character, Josh Whitcomb, was buried six years ago, lies the body of Mrs. Anne Kilpatrick, his daughter, to the public of her day Ricketty Ann, the little workhouse waif of "The Old Homestead." She died last month in Boston.

Mrs. Kilpatrick, who was the wife of Mr. Thompson's business manager, passed her Summers at the old homestead and her Winters at the Lombardy in Boston. She is survived by two daughters, who are with their aunt, Mrs. Venie McFarland of 205 Commonwealth avenue, Boston.

Mrs. Kilpatrick never appeared on the stage except with her father, and she retired when he abandoned the character he had portrayed for years. She was

called from school to play Tot in "Joshua Whitcomb," the forerunner of "The Old Homestead." She had seen it so often she knew the lines and the business and played it well, till Julia Wilson, the regular Tot, had recovered her health. Then Annie went back to school. When "The Old Homestead" was written she had graduated from school, and her father selected her for the first and only Ricketty Ann that appeared in his company. Mrs. Kilpatrick was forty-four years old.

JASPER HONORS MRS. WHIFFEN

While Mrs. Thomas Whiffen was playing Grand Rapids and Toledo in "A Golden Night," Jasper, the thinking dog, was on both bills.

Peggy Dale Whiffen told Jasper in both cities to carry a large bouquet of flowers down the main aisle and present them on the stage to her mother, Mrs. Whiffen. The dog did precisely as he was bid without any rehearsals or coaching whatever.

1886 AL. G. FIELD GREATER MINSTRELS 1916 30 Years of Continued Success 30

America's Representative Minstrel Organization.

The One Show of Which the Public Never Tires. Welcomed Everywhere. The One Show That Has Stood Upon Its Merits Alone. Its Achievements the Wonder of the Amusement World. Not Only an Attraction, But an Institution.

30-31st Annual Tours Attracting the Largest Audiences in Its History

Next Season an Entire New Production from Overture to Final Curtain.

FOR SALE

Scenery to Mount Plays or Vaudeville Acts. Minstrel Wardrobe. Three Sets of Band and Orchestra Uniforms. Chair Covers, Drums, Trucks, Banners, Flags and Electrical Effects.

WANTED FOR NEXT SEASON

Minstrel People. None but reliable persons negotiated with. Send Programs of last engagement. Enclose NO manuscripts, press matter, photos or models to be returned.

No letters applying for engagements answered until after January 1, 1917.

"WATCH YOURSELF GO BY"

A book by AL. G. FIELD

\$1.00—The Copy—\$1.00

By Mail Prepaid

Address All Orders—THOMAS DENT, Field Publishing Company, 50 Broad Street, Columbus, Ohio.

HARRY GREEN & CO.

PRESENTING

"THE CHERRY TREE"

Written by

AARON HOFFMAN

Direction

LEWIS & GORDON

A Merry Christmas to All

SAM and KITTIE MORTON

"Back to Where They Started"

Wish
Their
Friends



A
Merry Merry
Christmas

"BEST WISHES FROM WITMARK'S, CHICAGO"

Means the Season's Sincerest Salutations from a staff dedicated to the single purpose of satisfying friends.

THOMAS J. QUIGLEY

WESTERN PROFESSIONAL MANAGER

voices the thoughts of many when he says: "I trust the New Year will be a most happy one for everybody in the Amusement World."

AL. BEILIN

Chief act-lander, declares: "I made more lasting friendships this season, with Witmark's, than I ever thought could be crowded into a lifetime. To each I wish all kinds of luck."

The following staff-members extend best wishes for continued success to their friends—

ASHER B. SAMUELS

(Who has made the Mid-West familiar with Witmark numbers for years, by dint of his powerful voice)

PHIL SCHWARTZ

(Whose skill at the ivories made possible his admission to the ranks of real American composers when he was still in his 'teens)

EZ. CONFREY

(Always found at or near a piano, ready to play anything visitors want to hear.)

AL. ELREDGE

(Another staff-pianist, always ready to take care of the many who call.)

OLGA WEBER

(Office Secretary, who likes to make everybody feel at home.)

P. S.—Ask the Schiller Bldg. Elevator-man to stop at the eighth floor!



DON M. CLARK

extends Season's Greetings

Producer and Straight Man
Star & Garter Show

Watch for My Next Season's Production



JACQUELINE TALLMAN

VERSATILE SOUBRETTE

STAR AND GARTER SHOW—Second Season

MERRY XMAS AND HAPPY NEW YEAR



MAE DE LISLE

At last in the right place doing Old Lady Characters

STAR AND GARTER SHOW—Second Season

MERRY XMAS AND HAPPY NEW YEAR

MANY DRAMATISTS OWE THEIR START TO KIND MRS. FISKE

Mrs. Fiske's kindness to unknown playwrights and her appreciation of their efforts has become proverbial in the theatre. She has, indeed, introduced to the public more dramatists than any other American star and it must also be said that she has profited greatly by her open-mindedness in this direction. Playwrights that were quite new at the game when she accepted their work supplied her with many of the very best vehicles that she has had during her career.

The brilliantly successful "Toss of the D'Urbervilles" was from the pen of Lorrimer Shodland, who, up to the time he made the dramatization of Thomas Hardy's novel, had contributed nothing to the theatre.

Langdon Mitchell was quite unknown in the theatre when Mrs. Fiske accepted and produced his dramatization of "Fanny Fair" under the title of "Becky Sharp." This production brought Mr. Mitchell considerable reputation and shortly afterward he wrote his first original play, "The New York Idea," which was also produced by Mrs. Fiske and is considered by many to be the most brilliant comedy ever written by an American playwright.

Mrs. Fiske produced the late G. M. S. McClellan's first serious play, "Leah Kleeschna," with a cast such as probably will never be equaled and with the greatest possible success. Up to that time Mr. McClellan had been known only as a writer of musical comedies, of which "The Belle of New York" was the most widely known.

The "discovery" by Mrs. Fiske of young Edward Sheldon was quite a feather in the cap of the actress. She accepted his play, "Salvation Nell," when he was still at school at Harvard, and it was due very largely to her interest and encouragement that he wrote the succeeding plays that brought him fortune and fame.

The author of "Mrs. Bumpstead-Leigh," Henry James Smith, had never had a play produced until Mrs. Fiske brought forward that delightful comedy. It was thought to be, at the outset, rather too late for Mrs. Fiske's talents, but she illuminated the character to such a degree and played it with such delightful vivacity that it became one of her most popular and appreciated roles.

COMPLIMENTS OF THE SEASON

JOE MANNE AND INEZ DE VERDIER

WITH

Dave Marion's "World of Frolics"

Next Week—Miner's, Bronx

MERRY CHRISTMAS

FROM

The New Bedford Players

ALFRED SWENSON

ENID MAY JACKSON

Dorothy Beardsley

Carrie Lowe

Beulah Monroe

CHRISTMAS GREETINGS

Rickard's Circuit of Australia

Australia's Vaudeville Circuit de Luxe

Hugh D. McIntosh

Governing Director

New York

Suite 311, Strand Theatre Bldg.

Robt. E. Catley, Mgr.

Offices

Sydney

Tivoli Theatre

Eclipsing All Australasian Records

Tivoli Follies—Third Year Phenomenal Success

Personal Direction Mr. Hugh D. McIntosh

M. S. BENTHAM

PRODUCER AND MANAGER
OF
MOVING PICTURE,
MUSICAL COMEDY
AND
VAUDEVILLE STARS

PALACE THEATRE BLDG., NEW YORK

MANUEL**ROY****ROMAIN AND PEARL*****"Minstrels On Parade"***

ERNEST R. BALL ON FIRST WESTERN TOUR

Talented Pianist and Composer Enthusiastically Received over the Orpheum Circuit

Impressed by the really remarkable enthusiasm that "Ernie" Ball has aroused among vaudeville audiences in every city in which he has appeared on his present tour, one prominent Western newspaper said he ought to run for President, for he'd be unanimously elected. Fortunately, Ball isn't spoiled by these evidences of emphatic popular approval of him and his work. He grows fat on it but his head remains screwed on right and incapable of expansion.

Out West the people went wild over a new song that Ball and his literary collaborator, J. Keirn Brennan, wrote specially for his act. "I'm Going Back to California" is its name, and it is the biggest kind of a riot in march-songs that ever was. You can't blame the singers for refusing to allow Ernie to have this good thing all to himself. As an applause-getter, it has been equal. Other emphatic successes that Ball is using this trip include "Turn Back the Universe and Give Me Yesterday," "The Story of Old Glory," "The Flag We Love" and the older favorites like "A Little Bit of Heaven" and "Mother Macree."

Appearing on the same bill with Ball, but not in the same act, is Maud Lambert, whose success is second only to that of her popular husband, many of whose songs she also is featuring. These include "You're the Best Little Mother God Ever Made," one of the best "Mother" songs ever written. That Irish-Hawaiian scream, "O'Brien is Tryin' to Learn to Talk Hawaiian" is also included in Miss Lambert's repertoire. All her numbers, as well as those for Ball, are supplied by M. Wiltmark & Sons, and even greater results are expected in the future than those already obtained. Such a combination of songs and singers brings excellent results.

NEW ORIENTAL IDEAS

In "My Little China Doll" Chas. K. Harris, Gus Van and Joe Schenck have introduced a new idea in Oriental numbers. The song can be sung as a rag novelty, also as a semi-high class ballad.

Van and Schenck will shortly introduce it at the Century Theatre, where they are filling a long engagement.

EDITH HELENA IN VAUDE.

Edith Helena, who has been appearing with the Aborn Opera Co., singing leading roles, is about to enter vaudeville. She will be heard in a new singing act and will feature in addition to an operatic repertoire, Harry Von Tilzer's new songs "South Sea Isle" and "There's Someone More Lonesome Than You."

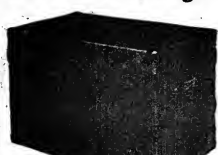
NONETTE CANCELS

Nonette, who appeared at Proctor's, Newark, the first part of last week, was obliged to cancel on account of illness. She hopes to resume her tour within a week or two.

AN IRISH NOVELTY

The Broadway Music Corp. have just released a new Irish novelty song, called "It's the Irish in Your Eye," composed by Albert Von Tilzer.

Bal's Dreadnaught



AT SUBMARINE PRICES

20 inch.....\$17.00	30 inch.....\$22.00
22 inch.....\$18.00	32 inch.....\$24.00
24 inch.....\$19.00	34 inch.....\$26.00
26 inch.....\$20.00	36 inch.....\$28.00
28 inch.....\$21.00	38 inch.....\$30.00
30 inch.....\$22.00	40 inch.....\$32.00

WILLIAM BAL COMPANY

145 W. 46th St., N. Y. 4 W. 22d St., N. Y.

NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received
25 Deposit Required

PHILADELPHIA

via New Jersey Central
EVERY HOUR ON THE HOUR

From Liberty St. 7 A. M. to 12 P. M.

and at Midnight with Sleepers

15 MINUTES OF THE HOUR

From W. 23d St.

YOUR WATCH IS YOUR TIME TABLE

Consult P. W. HEROY, E. P. Agent
146 BROADWAY, NEW YORK.

P. A. R. K. E. R.'S | CARRY US ALL



The only successful portable Carry Us All on the market. And the greatest money maker in the amusement world. Write for facts and figures.

C. W. PARKER, Leavenworth, Kan.
Or E. C. Tyler, 215 South Commercial Building, Pittsburgh, Pa. Chas. McDonald, Room 6, 1004 Broadway, New York City.

The Theatrical Lawyer

EDWARD J. ADER

10 So. La Salle St. Chicago

Practice in State and U. S. Courts

WEBSTER

VAUDEVILLE
CIRCUIT

505 DELAWARE BLDG., CHICAGO

WANTED

SMALL MIDGET, Two Short Acrobats.
Must be able to ride bicycle. Comedy artists also answer. State all send photo if possible.

CHARLIE AHEARN

Care Pat Casey

103 Broadway New York

FOR SALE

MALE AND FEMALE DUMPKY, MARKET HOGS, 2-Mon Hens, Two Ducks, Turkey, Lamb, Mutton, Pig, Lard, Alligator, Oregon Hens for Christmas, 5-Pot Ducks for Parties, Up-side down Cows, Blazing Pig-back on Grindstone, for Callers, Big Meat Driest, Pans for Cheese and Vinegar made to order. M. WALKER, 200 W. 21st St., New York. See catalogue. What do you want to prop? I make it.

BILLY CARTER
Writes playlets and everything else—except songs and vaudeville. MARKOW'S THEATRE, 424 and Stewart, Chicago.

USED AND ENDORSED BY THE LEADING
FILMERS OF THE THEATRICAL PROFESSION

PRICE AND
QUALITY
ALWAYS
THE SAME

ABSOLUTELY
GUARANTEED



TOTO
FAMOUS CLOWN
OF THE
HIPPODROME

STEIN'S
COSMETIC
MAKE-UP

THE M. STEIN COSMETIC CO. NEW YORK.

Christmas Greetings

From

BEEHO GRAY

AND

ADA SOMERVILLE

Now playing the INTER STATE TIME

Direction ALF. T. WILTON

Season's Greetings

from

"THE PINT SIZE PAIR"

JOE LAURIE

and

ALEEN BRONSON

Merry Christmas and
Happy New Year
To All



EMMA CARUS

Consensus of Opinion: Miss Carus is doing the best act of her career. She looks better, sings better, dances better.

ALF. T. WILTON, Mgr.

3 Good Reasons for Holiday Greetings from the personnel of ROBERT SHERMAN'S SMASHING SURPRISE SUCCESS THE GIRL WITHOUT A CHANCE (City)

By Whitney Collins

REASON No. 1—Ask the heads of the recently-formed International Circuit what they think of the box-office powers of this company. These are the people who are making the critics sit up and take notice in the cities that have to be shown: Harry Rows, Fred Hubbard, Walter Wilson, Wm. Rath, Thomas Roe, Roy Gilbert, Floyd Covelle, Fred Brewer, Ernest Hawkins, Frank Lenton, Hedde Laurent, Sarah Gibney, Birdie Wilber.

THE GIRL WITHOUT A CHANCE (Eastern)

REASON No. 2—This aggregation of talented principals is meeting with merited success, interpreting the rigid role requirements of the big play. The following members extend the season's heartiest greetings: Whitney Collins, Harry Southerland, Warren Warren, Clyde Holmes, Sam Flint, Ira Herring, Peter Bridgton, Blanch Epley, Ella Etheridge, Zenia Lawrence.

THE GIRL WITHOUT A CHANCE (Western)

REASON No. 3—Doing the same good work in different territory. In a spirit of thanks for success well earned, the following players greet their friends: Karl Hewett, George Gordon, Joseph Weaver, Carl Winterhoff, Burtram Carpenter, Edward Wynne, Bess Dunlop, Bertha Dean, Irine Martello, Dave Morton.

ROBERT SHERMAN, Delaware Bldg., 36 W. Randolph St., Chicago

Producer of

THE GIRL WITHOUT A CHANCE

joins his companies in wishing their friends a

MERRY CHRISTMAS & A HAPPY NEW YEAR!

Character Delineator of Popular Ditties

Gene Greene

Personal Direction HARRY WEBER

Wishing Everybody in the World A Merry Christmas

HARRY TENNY

IRVING MASLOFF

BOB MILLER

HERBERT STEINER

HARRY FERGUSON

With JOS. W. STERN & CO., Pub. New York

MERRY CHRISTMAS

JAMES EVANS and SISTER

Direction ROSE & CURTIS

Palace Theatre Building, New York

"THE SAME TO YOU ALL"

Tommy Odell and Anna Turner

A Novelty in Black and Tan

Compliments of the Season

MONA RAYMOND

(Mrs. Ernie Van)

THE \$10,000 BEAUTY

TWO HAWAIIAN NUMBERS

Much comment has been aroused by the seeming good fortune of Jea. W. Stern & Co. in choosing Hawaiian songs.

In "My Own Iona," by L. Wolfe Gilbert, Anatol Friedland and Carey Morgan, they have a number which is not among the very new ones, yet one which is at the height of its popularity. It is selling rapidly forward and is continually being heard on the vendaville stage.

Their latest success, "My Hawaiian Sunshines," by L. Wolfe Gilbert, and Carey Morgan, is another one that seems to get right into the hearts of the hearers and makes them want to hear it again and again. It is another excellent seller and here, as in most of the Stern numbers, true merit is the reason for success.

SONG FOR REAL SINGERS

"Somebody Loves You, Dear," a new ballad recently published by M. Witmark & Sons, presents a combination not easy to find. Musically it has all the elements of popular success and at the same time is a delight to real singers, hundreds of whom are featuring it with great delight to themselves and their audiences.

Few refrains are more impressive and more easily remembered. Simplicity and effectiveness went hand in hand in the composition of "Somebody Loves You, Dear." It is a success with all sorts of audiences, and not only pleases them but at the same time gives good singers an opportunity to display the voice to the best advantage.

TOM WISE IS BEST FALSTAFF

Tom Wise created quite a favorable impression in his portrayal of Falstaff in "The Merry Wives of Windsor," as the following letters received by him testify:

"My Dear Mr. Wise: It is such a pleasure to learn that you are going to play Falstaff again. When I saw your performance I understood why the papers were unanimous in their praise of your splendid work. You made Falstaff so human—so real—that I was quite carried away out of the theatre and lost myself in old England of Shakespeare's time.

"Former generations have had their great Falstaffs. The present generation has yours and another generation must come before your Falstaff can even be approached.

"With all good wishes, faithfully,
"DAVID BELASCO."

"My Dear Tom: I had the pleasure the other night of seeing your performance of Falstaff in 'The Merry Wives of Windsor.' I want to take advantage of the opportunity to express to you my deep appreciation of your work. I had the honor of playing Mr. Ford in 'The Merry Wives' and Hotspur in 'King Henry IV,' with the elder Hamlet—acknowledged to be the greatest Falstaff of all time. Of all the Falstaffs I have ever seen in the years since then yours is far and away the best. It was in truth a delight for me to see a great Shakespearean part so admirably portrayed in these days of dramatic 'piffle.'

"Yours very truly,
"JAMES O'NEILL."

ROY E. FOX'S
Popular Players

Longest Season on Record
16 Years Without Closing

40 PEOPLE 40

3 Railroad Cars 3
1 Hudson Super Six 1
Band and Orchestra
1 Degan Unaphone 1

JESSE BLAIR'S
COMEDIANS

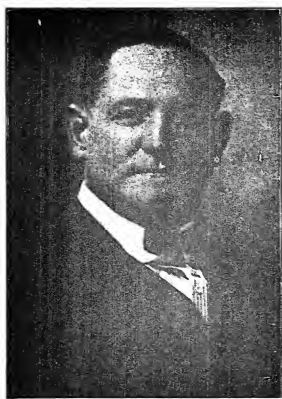
ROY E. FOX } Equal
JESSE BLAIR } Owners

Watch for ROY E. FOX'S
POPULAR PLAYERS No. 3

Opening Next May
JOS. D. REED

Mgr. and Tonal Owner
PEOPLE IN ALL LINES WANTED

Permanent Address
P. O. Box 171
Salisbury Springs, Texas



ROY E. FOX

LOEW AND PANTAGES
REPRESENTATIVES

FRANK BOHM, Inc.

Low Editor, Gen. Mgr.

New York City

MARK LEVY

Vanderville Manager

502 Putnam Bldg.

LOUIS PINCUS.

Artists' Representative

Putnam Bldg.

CHAS. J. FITZPATRICK

Vanderville Manager

328 Putnam Bldg.

THE WESLEY OFFICE

Phone 4362 Bryant

826 Putnam Bldg.

ABE I. FEINBERG

Suite 504 Putnam Bldg.

Tel. Bryant 3664

TORCAT
and FLOR D'ALIZA

With their
Troupe of
Trained
Game
Roosters

Mr. Torcat is the originator of the idea of a Rooster Act. Not a Silent Act. A Bright Comedy Act Introduced by Artists.

Booked solid until Nov., 1918. C. Bornhaupt, Theatre Representative, and C. Sasse, Circus Representative.

Address, care of P. Taussig, 104 E. 14th Street, New York.

DAVE KINDLER

Just a Novelty

Compliments of the Season

VAUDEVILLE



EDWIN ARDEN

IN VAUDEVILLE

KATHARINE DANA'S

UNITED TIME

"FISHER FOLKS"

DE NOYER & DANIE

In Their Latest 64 "OPPOSITION"

Laugh Provoker

A Combination of Clean Comedy and Lifting Tunes by Eddie De Noyer

SPECIAL SCENERY

Direction GENE HUGHES and JO PAIGE SMITH

BIG TIME REPRESENTATIVES

PAUL DURAND

MGR. & PRODUCER

1005 Palace Theatre Bldg.

MAX HART

Room 902

Palace Theatre Bldg.

GENE HUGHES (INC.) and SMITH JO-PAIGE
VAUDEVILLE MGRS. 1004 Palace Theatre Bldg.

MAX HAYES

VAUDEVILLE BROKER

1001-1002 Palace Theatre Bldg.

PETE MACK

Palace Theatre Bldg.

JOHN C. PEEBLES

JOHN L. GORMAN, ASSOCIATE

Producer & Mgr.
High Class Vaudeville Acts
Palace Theatre Bldg.

JAS. PLUNKETT

VAUDEVILLE REPT.

804 Palace Theatre Bldg.

MAURICE H. ROSE and CURTIS JACK

1102 Palace Theatre Bldg.

STOKER and BIERBAUER

Palace Theatre Bldg.

HARRY FITZGERALD

Room 902

Palace Theatre Building

LEWIS & GORDON PRODUCING CO., Inc.

AL. LEWIS, General Manager
MAX GORDON, Booking Manager

Times Building
Palace Theatre Building

12 PARODIES 10 CENTS

The Big Version, New Free Book, on loan every Sat.
and Sun. at 10¢ a copy. Send for it now.
HARRY TRAVEL, 2150 West St., New York, N. Y.

RARE For Ideal Newspaper and magazine ad material.
Middletown, Pa. For Sale Here, 10¢.
O. K. PUB. CO., Decatur, Ga.

VAUDEVILLE FEATURE ACTS

MARIE STODDARD

The "Bud Fisher" of Song

Direction

Max Hayes

RUTH

BARNEY

NOBLE and NORTON

A BREEZE FROM MUSICAL COMEDY

Direction IRVING COOPER

HUSH! BIT OF SCANDAL

EDDIE FOLEY-LETURE and LEA

WITH 14 PEOPLE

ALWAYS A HEADLINER

KLEIN BROS.

THE

"NOOTRAL ADMIRALS"

F. S.—We Don't Stop Shows. We Keep Them Going.

TRULY

MARTA

SHATTUCK & GOLDEN

Direction ARTHUR KLEIN

FRED ANDREWS THE WONDER ACT

NEW NOVELTY

Direction JO PAIGE SMITH

KELLER

ANNA

MACK & EARL

Direction
MAX HART

VODEVILLING

Private Sec.
NORMAN MANWARING

HAPPINESS AND PROSPERITY TO ALL EVELYN & DOLLY

Those Versatile Girls

PLAYING PANTAGES TIME

CALGARY, NEXT WEEK

JAS.

GRACE AND EDDIE

CONLIN and PARKS

"Three Little Pals"

Direction THOS. FITZPATRICK

VICTOR

ADELE

FOSTER & FERGUSON

BEAU BRUMMEL and the DEBUTANTE

JOHN C. PEEBLES PRESENTS

WILLIAM SISTO

Dec. 18-23 Keith's, Philadelphia, Pa.

MAURICE BRIERRE and KING GRACE

Direction ARTHUR KLEIN

DRAMA LEAGUE ASKS SHAW TO VISIT COUNTRY

The Drama League of America has invited George Bernard Shaw to visit the United States on a lecture tour. The invitation is as follows:

New York Centre
Drama League of America, Inc.,
7 East Forty-second street.

Nov. 6, 1916.

George Bernard Shaw, Esq., 10 Adelphi Terrace, London, England.

My Mr. Shaw—The New York Centre of the Drama League of America, with the cordial concurrence of the undersigned desires to express to you its hope that you may be persuaded to accept the proposition which, we understand, is being made to you to visit the United States this Autumn.

Twenty-two years ago "Arms and the Man" was first given in America. Since then sixteen of your plays have been presented here, the latest being "Getting Married," which is now having its first American production. Each new Shaw play has been regarded as an important theatrical event—eagerly awaited and keenly savoured by all discriminating theatregoers. Their enjoyment has been shared by thousands of others who rarely see a play, but who have read your books and caught the fire of your courage and insight. It is natural that there has been among all these people a growing desire to see and hear the author of these stimulating books and plays and a corresponding disappointment that you have heretofore declined all invitations to visit this country. It seems especially fitting that you should come to us at this time, because in a world at arms the United States is perhaps the only country where representatives of all the nationalities can and will unite in doing honor to the thinker and artist whose work tends to bind the nations together instead of driving them apart.

We, therefore, representing the authors and playwrights of America, the actor managers who have produced your plays in this country, the audiences who have applauded your words, and all those who have at heart the best interests of literature and the drama in America, desire to

assure you of a welcome in the event of your coming to the United States.

The Drama League of America New York Centre, Lee W. Haggis, president; Laura W. Day, secretary; Augustus Thomas, William Dean Howells, James Gibbons Huneker, Nicholas Murray Butler, Arthur Hays Sulzberger, Charles Mann Kennedy, Edith Wynne Matheson, Max Eastman, Winthrop Ames, Otto S. Kahn, Daniel Frohman, William Faversham, Walter Pritchard Eaton.

The proposition referred to in this invitation is the result of the active steps that have been taken in another direction. A business proposition has been submitted to Mr. Shaw by a syndicate which has undertaken to finance the proposed tour headed by George H. Brennan, manager of William Faversham. Liberal terms, including a large sized deposit before Shaw leaves England, will be guaranteed. From private advices recently received, from persons in London, very close to the dramatist, it is believed that he will not decline.

As a reason for this probable acceptance, it is reported that for some time Shaw has been keenly sensitive to the hostility that has been manifested to him in England on account of his criticisms of the government and his outspoken views on the war issues. This mental attitude has led him to seriously consider an opportunity to visit a country where friendliness and admiration and a hearty welcome await him.

Mr. Brennan's syndicate is so confident of the outcome of the negotiations that the details of the tour are already being mapped out. It is planned to include the principal cities of the country and to extend the tour as far west as San Francisco. The first lecture will be given in this city in Carnegie Hall and will be held under the auspices of the Drama League.

VAUDEVILLE GETS LAURA BURT

Among the recent recruits to the vaudeville stage is Laura Burt, who is favorably recalled for many notable performances, the more recent being that of the Nurse in the original production of "Damaged Goods." She is appearing in a comedy sketch by Edgar Allan Woolf, entitled "Lady Gossip."

REGISTER YOUR ACT PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed clearly by the author or composer, and by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the Bureau and members being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 184 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, or to any person, please to the attention of the Registry, showing that the same has been entered in the New York Registry Bureau. Get the idea!

SELZNICK PICTURES



WATCH FOR
CLARA KIMBALL YOUNG'S
NEW YORK APPEARANCE
NEXT WEEK
THE FOOLISH VIRGIN
By Thomas Dixon
READ THE PRESS
COMMENTS
ALBERT CAPELLANI
DIRECTOR GENERAL

AMERICA'S GREATEST CRITIC SAID OF
HERBERT BRENNAN'S
PRESENTATION OF
NAZIMOVA
IN
"WAR BRIDES"
By Harold Ross Winchell
"There is nothing on Broadway
that can begin to compare
with WAR BRIDES. It is the
finest movie I have ever seen."
Allen Dale
NEXT BRENNAN PRODUCTION
FLORENCE REED
IN A SUPERB SPECTACLE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President. E. F. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY
ADDRESSING S. K. HODGSON,
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY

MERRY CHRISTMAS and A HAPPY NEW YEAR

ABE I. FEINBERG

Suite 504, Putnam Building, New York

SEASON'S GREETINGS

FRANK GORDON and ROSE KINLEY

Direction HUGHES & SMITH

We Advertised in

"VARIETY"

WE Came Here As Strangers
And This Is What We Got

We Advertised In

"THE CLIPPER"

And This Is What We Got

Montrose and Allen.
"Plant" Act.
9 Min., One
Harlem O. H.

The trouble with this act is that there is nothing to it, and the further trouble with it is that there isn't enough of nothing. But underlying there is an idea and a girl. The idea and the girl are both good and with the proper coaching and material the offering will reach the big time, but only after work. The girl is undoubtedly a find of the "simpl" type. She makes her appearance dressed in one of those silk dresses that one sees about town at \$6.50, and after three attempts manages to get to the centre of the stage, where she makes an announcement to the effect that she is filling a disappointment and is only an amateur. The act being billed as "Extra" helps to carry out this impression. She tries to sing "Poor Pauline" with the orchestra drowning her out and then as she goes into an awkward dance, gets into a fight with the orchestra leader. During the row the man "plant" starts from his seat in the audience and makes for the door. A little comedy between he and the girl follows and he is finally coaxed on the stage. He says he can sing and is about half way through a number when a stage hand appears and gives them both the "hook." The team with the proper material will have a chance, but at present they will have to be content with the small time. *Red.*

Oct. 23 J. C. - 23d St. Jan. 29 Bijou-Binghamtn
30 Prospect-Halsey Feb. 5 Elmira-Hornell
Nov. 6 H. O. H. - 5th Ave 12 Auburn-Amsterdam
13 Mt. Vernon-Greenpt 19 Newark-81st St.
20 Grand-Phila. 26 Proctor-N.Y.
27 Johnst-Pittsburg Mar. 5 Proctor-N.Y.
Dec. 4 Wmsport-Altoona 13 Albany-Troy
11 Harrisburg-York 19 Sch-Syracuse
18 Reading-Easton 26 Montreat
Jan. 5 N. Barre-Sutton Jan. 2 Hamilton
8 W. Haven-Briggs Jan. 8 Wms-Pawtucket
11 Springfield-Mid 8 Wms-Pawtucket
15 Worcester-Waterbury 13 Bangor
22 W. Irvington 20 Bangor
23 W. Irvington 20 Bangor

Where Do You Think We Will

Advertise In The Future?

A MERRY CHRISTMAS & A HAPPY NEW YEAR
TO ALL

Belle Montrose
Billy Allen.

MONTROSE & ALLAN

Theatre—47th Avenue.
Style—Comedy.
Time—Fifteen minutes.
Setting—In one.

A card announcing "Extra" is displayed, and before the music starts a young woman walks on. The leader tells her to go back and wait for the music. She then asks: "Oh, do I have to wait for the music?" and goes back into the wings. After the introduction has been played and the leader stops to see what the trouble is, she walks out and gets in an argument with him in which she says she is going to sing, and if she makes good, they are going to keep her in the bill.

She sings a song and attempts a dance, despite the orchestra's endeavor to "quack" her.

Then a plant from the audience gets up disgruntled and is about to leave the theatre. She gets into an argument with him and finally asks him to come up on the stage. He tries to sing also, and the two of them are chased off by a tough stage hand.

Throughout this, Miss Montrose displays a mastery of comedy lines that is unusual. The act is there and it will not be long before this girl is right in front with the best of the best.

SEASON'S GREETINGS

BEN A. RYAN

AND

HENRIETTA LEE

The U-BOATS of Comedy

Personal Direction GENE HUGHES INC. and JO PAIGE SMITH

MOVIES HAVEN'T HURT HIGH-PRICED DRAMA SAYS AARON JONES

"All this talk about motion pictures ruining the dollar-and-a-half show business is hush," said Aaron J. Jones, when asked his opinion regarding the allegation that the "movies" were one of the causes of the past year's slump in most of the high priced theatres.

"The real cause for the lack of public appreciation lies with the managers of the theatres themselves. You cannot fool all the people all of the time. A thirty-cent star in a fifty-cent play is certainly not worth a dollar-and-a-half. Stars have been manufactured over night. As soon as an author writes his first successful play, he ties himself to that old ruck, up in the attic, and digs out a dozen old manuscripts which, on the strength of his present successful play, he foists upon unsuspecting producers. It's like an automobile manufacturer, who finds success in a newly designed car rummaging around in his factory for a bunch of 1908 models, and forcing them upon the public. It can't be done.

"Many an actor-proof part in a play has given the public an under-done star. It can't be done.

"The public wants what it wants, when it wants it. There is no use denying it. When we were kids our mothers insisted upon feeding us in a big spoon. Remember how bitter it was? Now we take it in a capsule form. It's the signs of the times. We used to take our drama like quinine and sit through long stage waits while they shifted canvas scenery around. Now we see the real trees, grass and natural scenery without a moment's loss. It's canned drama!

"Pictures have not injured the drama in the least. The movies are a sort of step-brother to the drama. The drama denounces the step-brother, cuffs him along side the ear and denies any kinship whatsoever. Whereupon the step-brother ups and starts business on his own hook. Hence the hush and cry that he is an illegitimate child.

"Motion pictures are for people who have neither time nor money to spare. For a quarter, and an hour's sitting, a person can get the same amusement that a dollar-and-a-half, and a three hour sitting will get him more fortunate brother.

"There will always be good plays and real stars at a dollar-and-a-half, and capacity house the rule. But—when managers learn that the public does not want to be fooled but does want good value for its money, then the step-brother will be legitimized and taken back into the fold.

"Who will be the gainer? The poor old playing public! And the public is the party that should be the gainer."

Fluhrer & Fluhrer

"Always working, thank you!"

WHEN IN PHILADELPHIA STOP AT
THE **Margaret**
281 N. FRANKLIN ST.
MARGARET SHERIDAN, Prop.
European Plan. Next to Geo. Kaufman's.

KEENAN TO ANNOUNCE PLANS

Frank Keenan will make an announcement of his artistic plans within a short time and they promise to create more interest than any professional plans yet announced. They will be ready for operation early in the new year, and since his return from Los Angeles, where he terminated his contract with the Triangle Film Co. to devote his time to the silent and spoken drama, he has been the recipient of princely offers from the leading Eastern film companies. His plans include dual appearances on the stage and screen during the next year.

JACK HAZEL
DALY & BERLEW
Whizzing Whirlwind Wizards
U. S. O. Time Direction, WENONAH M. TENNEY

EDW. S. KELLER

ARTISTS' REPRESENTATIVE & PRODUCER

Palace Theatre Bldg.

Tenney

Can you use an act, sketch, or monologue that will command the applause of the audience, the approval of the managers, the review from the critic, and the salary you desire. Write, phone or call, and let's get acquainted with each other.
ALLEN KEEFER TENNEY, Pitman Bldg., Suite 645, 1408 Broadway, N. Y. City.

STARS OF THE BURLESQUE WORLD

HARRY PATRICIA
MANDEL and BAKER
Straight Prima Donna
Million Dollar Dolls
Direction AL SINGER

GENE FAY
Alvarez and Martell
SCORING WITH
HARRY HASTINGS BIG SHOW

MURRY LEONARD
Making Comical from Hebrew People
WITH
Blotch Cooper's Roseland Girls

The **SHERLOCK SISTERS** Oke
Best Sister Act in Burlesque
SIGNED WITH
Jacobs and Jermon Productions

LYNNE CANTER
PRIMA DONNA LEADS
ROSELAND GIRLS
END SEASON UNDER MANAGEMENT
BLUTCH COOPER

JIM McCABE
Doing Comedy
With STONE & PILLARD in
Ragdoll in Ragland Co.

GRACE LEWIS
Personal Prima Donna
With BEN KAHN'S
UNION SQUARE STOCK

ALICE LAZAR
Management
JACOBS AND JERMON

JEAN LEONARD
FEATURED
With FRED IRWIN'S BIG SHOW
Soubrette different from the others
Re-engaged with New Show.

TEDDY DUPONT
Ingenu
With STONE & PILLARD in
Ragdoll in Ragland Co.

BOBBY BARRY
with
MAIDS OF AMERICA CO.

MAY McCORMACK
With
BROADWAY BELLES CO.

AMY EVANS
PRIMA DONNA
My First Season in Burlesque—Get Me?—
WITH
BROADWAY BELLES CO.

CORTELLI
Playing Characters
WITH
SAM HOWE'S BIG SHOW

JOE MARKS
JOE OPPENHEIMER, Manager.

Bigger and Better Than Ever
JIM BARTON
STAR
20TH CENTURY MAIDS

DOC DELL
Eccentric But Different
Signed for 2 More Years with
Fred Irwin's Majestics

BOR TONY ED.
Calvert, Shane and Bisland
Mirth, Melody, Dance,
with the
MAIDS OF AMERICA CO.

GEO. P. MURPHY
With BARNEY GERARD'S
FOLLIES OF THE DAY

GEO. LEON
WITH
MONTE AND GIRLS
DOING DUTY AND MAK-
ING GOOD

GRACE L. ANDERSON
PRIMA DONNA
BOWERY BURLESQUERS
MANAGEMENT HURD & SEAMON
Seasons 1916-17-18-19

NORBERT SINAI
VIOLINIST
Season 1916-17—Ole Feature, CHARMING
WIDOWS. Season 1917-18—Special
Feature, Broadway Belles.

LEN DOLLY
WILLS and SOUTHERN
Straight Character Funn—Ingenues See-
brette K. KAHN
BROADWAY BELLES CO.
OPEN FOR NEXT SEASON

BEN BARD
Straight
With STONE & PILLARD in
Ragdoll in Ragland Co.

NORMA BELL
Winning Success
with
MAIDS OF AMERICA CO.

JACK DUFFY
"Alias" King Versatile
with
Molly Williams' Own Show.

BILLY CARLTON
German Comedian
HELLO GIRLS

LEONA LA MAR

The Girl With 1000 Eyes



The World's Greatest Mentaltelepathist
and Box Office Attraction

Managed by W. A. SHANNON
Under Direction of HARRY WEBER

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

Playing B. F. Keith time for one year—breaking many house records—now contracted for another. The following route spells success:

Dec. 11—Keith's, Boston
Dec. 18—Keith's Providence (Return)
Dec. 25—Keith's, Pawtucket (Return)
Jan. 1—Orpheum, Montreal
Jan. 8—Columbia, N. Y.
Jan. 15—Bushwick, Brooklyn
Jan. 22—Proctor's Albany
Jan. 29—Keith's, Columbus, O.
Feb. 5—Grand, Indianapolis
Feb. 12—Keith's, Louisville
Feb. 19—Keith's Cincinnati
Feb. 26—Keith's, Cleveland
March 5—Davis, Pittsburgh
March 12—Keith's, Toledo
March 19—Empress, Grand Rapids
March 26—Open
April 2—Keith's Dayton
April 9—Keith's, Youngstown
April 16—Keith's, Akron
April 23—Princess, Nashville
April 30—Forsyth, Atlanta
May 7—Keith's, Jacksonville
May 14—Savannah, Savannah
May 21—Lyric, Birmingham
May 28—Edmont, Charlotte (first half)
May 28—Roanoke, Roanoke (2nd half)
June 4—Academy, Norfolk
June 11—Lyric, Richmond
June 18—Keith's, Washington

JEAN ADAIR

"Maggie Taylor—Waitress"
Keith's Philadelphia this week
Direction Lewis & Gordon

THE CASTEELS

AUTO WONDERS of the AGE

MOST SENSATIONAL AUTOMOBILE ACT IN VAUDEVILLE

A Thriller Supreme.

Direction ALF. T. WILTON

MISS R. Actor

Merry Christmas and a Happy New Year

Can always use you for Cabaret work. See me.

MAX ROGERS

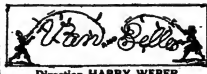
Strand Theatre Bldg., New York

JENIE JACOBS presents

E. CHARLES BENSEE and FLORENCE BAIRD

The Only REAL Scotch Girl Doing Scotch in One

This Is Not All She Does Well



Direction HARRY WEBER

Flying Missile Experts & Boomerang Throwers

BOOKED SOLID
U. B. O.—BIG TIME

GUS AND VAN HAVE HITS

Gus Kahn and Egbert Van Alstyne, "those Chicago youngsters," are the happy boys in town. Everything they have touched this season has turned to gold. Songs intended for counter numbers have proved sensational hits—and numbers they banked upon to clean up did not go wrong. With such exceptional luck as their song writing bounty from the house of Remick, they have good reason for wearing endless smiles.

GALLI-CURCI TAKES SONG

Marchioness Amelia Galli-Curci, featured member of the Chicago Grand Opera Co., now in the fifth week of its ten weeks' stay at the Auditorium, has written the McKinley Music Co. that she will use "When Shadows Fall." Galli-Curci ranks with the world's greatest singers and her endorsement of this song confirms President McKinley's belief that the number is directly suited to the needs of singers who demand something extraordinary.

ROSENBAUM IN NEW ORLEANS

Sam L. Rosenbaum, remembered in Chicago publishing circles as one of the most active pluggers of about six years ago, is now running The Triangle Music Publishing Co., in New Orleans. The Chicago boys knew him as "Rosen."

Henry C. Jacobs John G. Jermon

--: *Holiday Greetings* -:--

COLUMBIA THEATRE BUILDING

B'way and 47th St., N. Y. C.

Watch Your "Steppe"



HARRY STEPPE

and His "Hello Girls," wishes a Merry Xmas and Happy New Year
"Zei Zei Mit Glee"

**WIGS TOUPEES, GREASE
PAINTS, ETC.**

A. M. BUCH & CO.
115 N. Ninth St., Philadelphia

WANTED—PRODUCERS

See my latest tabloid Standard Company's "Harmony"
22 each, draw for \$5. Book of 100, \$5. Send
money to Mr. HARRY J. ARBON, Kansas

I always want Chorus Girls, Souhrettes,
Prima Donnas, for Stock Barlesque,
Taps, Standard Wheel Shows.

JOHN T. McCASLIN

123 E. Baltimore Street
Baltimore, Md.

JEAN BEDINI PUSS PUSS CO. AND KITTENS

Wish You All

A Merry Christmas and A Happy New Year

You Remember Me

LITTLE DIXIE HARRIS

I wish everybody in the World

A MERRY CHRISTMAS
and A HAPPY NEW YEAR

W. S. CLEVELAND Wants The Best In Vaudeville

Suite 208, Ordway Bldg., 297 Market St., NEWARK, NEW JERSEY. PHONE 48 MARKET

We invite all Songsters Members of the International Fraternity to Examine an Assortment of
GREAT NEW UNPUBLISHED SONG NUMBERS

KNICKERBOCKER HARMONY STUDIOS

CENTRAL TRUNKS

26 in. \$11.50; 28 in. \$12.50; 32 in. \$13.50; 36 in. \$14.50; 40 in. \$16.00. Circus Trunks, 24x18x12, \$10. Bill Trunks, 24x18x12, inside, \$18. Lido Trunks, 42x24x12, inside, \$16.50. Shipped on receipt of \$5. Balance C. O. D., stored over 300 miles, then remit the whole amount.
CENTRAL TRUNK FACTORY, Est. 1894, SIMON & CO., S. W. cor. 7th and Arch Streets, Philadelphia.

Levitt-Taxier Shows

THE SHOW DE LUXE

306 FITZGERALD BUILDING

NEW YORK CITY

Tents

SEND FOR OUR PRICES ON YOUR NEW TENTS

We bought our duck before the advance and can save you money on the best tents made

CARNIE-GOUDIE MFG. CO., Kansas City, Mo.

CHRISTMAS GREETINGS TO ALL FRIENDS
FROM

The Great Eastern Shows

W. J. FOSTER and JAMES H. LEVY, Sole Owners

Twenty-five weeks booked solid, United States and Canada. Largest cities in the East, including Fairs and Exhibitions. You know what FREDRICK, SYDNEY and HALIFAX were last year. So look on to the Golden Carol—join a live one. Can use dog and pony show with complete outfit, or man with good strong act for some on salary. Wormwood and Shaw write also man to operate our WHIP. Wanted useful working people in all branches and good announcer for our Free Acts and two promoters. No Oriental or Cooche shows and positively no graft. Address all communications to

THE EASTERN AMUSEMENT COMPANY

Room 303, Gaity Theatre Bldg., New York City.

KRAUSE GREATER SHOWS

Now booking attractions for 1917. Wish to announce that The Krause Greater Shows will be a twenty car outfit next season. I have room for one or two feature attractions, can also give exclusive to a first-class 10-1 show. Will furnish wagon fronts for one or two feature shows. Address

BEN KRAUSE, Mgr., Krause Greater Shows

1827 E. Cambria St.

Philadelphia, Pa.

Leon W. Washburn's Mighty Midway Trained
Wild Animal Arena and Carnival Shows

Wanted for Season of 1917

Big Shows Concessions—Rides, Free Acts, Agents, Promoters—Animal Trainers, Train Men—Show will winter in Jacksonville, Fla.—Address LEON WASHBURN, Chester, Pa., or C. B. TURNER, Jacksonville, Fla.

THE WHIP

Latest and Best Amusement Ride. Stationary for Parks.
Portable for Carnival Concessions.

BUILT EXCLUSIVELY BY

W. F. MANGELS CO., CONEY ISLAND, N. Y.

Send for Free Booklet

The Wonderland Shows, Ltd.

LEO BISTANY, Manager

HAMDA BEN, Asst. Mgr.

Wish Everyone a Merry Christmas
and a Happy New Year

Can use a few more reputable shows and legitimate concessions. Playing the heart of munition manufacturing district and Eastern Canada, including the Fredrick Exhibition

Office: Room 408, 1431 Broadway

New York City

CHAS. G. KILPATRICK'S

**\$5.00 Travel Accident and
Health Insurance Policy**

MERRY CHRISTMAS to Kilpatrick's Policy Holders all over the world. Every Vaudeville Act and Showman in America SHOULD be protected with this policy. ADDRESS: CHAS. G. KILPATRICK, Special Representative Show and Sporting World, North American Accident Insurance Company, Rookery Building, Chicago, Ill.

WILLIAMS STANDARD SHOWS, Ltd.

We tender the Season's Greetings to all our friends and well wishers.

Want to hear from Celebration Committees and Legitimate Concessions.

Gaiety Theatre Bldg., 46th St. and B'way, New York City

RALPH FINNEY, Sec'y and Treas.

C. H. ARMSTRONG

WANTS

PIT SHOW ATTRactions FOR MUSEUM WORK

Can use high class freaks, and sensational Acts of every description, for Season of 1917 at Riverview Park, Chicago, and road Show, to all Attractions Contracted for 1917, will give from 4 to 6 weeks' work in my Museums, at Washington, D. C. and Philadelphia, Pa.; send Photo, and state Salary wanted, for Summer Season, also state lowest Salary for museum work this winter. C. H. ARMSTRONG, 716 Market St., Philadelphia, Pa., 419 Ninth St., Washington, D. C.

1917 SEASON 1917 GREAT INTERNATIONAL SHOWS

Joe. H. Thompson, General Agent.

F. F. Morency, General Manager.

Mrs. J. H. H. H., Secretary-Treasurer.

Wanted—Real money getting and meritorious attractions, rides and novelties. Can place concessions of all kinds, free acts, also good American band. Open for propositions for wheels.

SECRETARIES OF FAIRS, HOMECOMINGS, CELEBRATIONS, ETC., write for open files.

Address all Communications to
F. F. MORENCY, General Manager,
128 West 42d Street,
New York City.

THE OLD TIMER SHOW

By Harry J. Ashton

The old "Grand" was packed on that cold winter night.
When hung out the sign S-R-O.
The wealthier class had turned out en masse
To attend a real vanderbille go.
The show was made up for that special event,
Of performers from every clime,
Who made the world gay so the papers did say,
For each was a star in his line.
Every act was a rowner on that quaint double bill,
The encores we took proved it so;
And a better performance was never framed up,
Than that of the Old Timer Show.

The afterpiece given was Christmas Eve,
A play quite natural to life,
Which dealt with the rich ones helping the poor,
Unfortunates and orphans alike.
The play like a sermon had reached every heart,
For the audience had bowed their heads low,
To the story of told of gods and their kind,
That night at the Old Timer Show.

A NIGHT ON THE GAY WHITE WAY

By C. ROBISON

I started on Broadway near the Winter Garden, in my machine but as it took to "Backfire," I was unable to "Hank" it until I noticed "Polynanna" standing near me. She told me to "Turn to the Right" and off I went with "Miss Springtime" and "Mister Antonio" to "Ziegfeld Midnight Frolic" and when I got there they told me "George Arliss" was in "Paganini" and as I had never seen him, I was very anxious to get there.

On my way I stopped to see Margaret Anglin in "Carollas." When I reached there they put me "Under Sentence," because I was "Cheating Cheaters." They then told me to take "Seven Chances" in finding "Betty" at the "Pamling Show of 1916." "Boomerang" started off with the "Flame" and before I could overtake it, it spread "Up-Steps and Down" and as I passed "Bunker Bean" he told me that the "Intruder" ran away with the "Girl From Brazil" to see the "Music Master," so on I went after all three of them but the "Man Who Came Back" told me, "Nothing But the Truth," that he had no chance for seeing The Dolly Sisters, in "His Bridal Night," was "Very Good Eddie."

I was undecided what to do with "Pierrot the Frogdial," when the "Rich Man Reck" came along, and I handed with "Flora Bell" and "Le Polka" in the "Big Show." After I was seated I found "The Girl in the Arms of Mr. Hodge," "Fizling Sister."

DICK SACHEL IN VAUDE.

Dick Sachel, recently identified with Thomas J. Quigley's big Chicago staff, has framed a new vanderbille act with which he expects to get a long route.



JAMES T. CLYDE

owner and director of the World at Home Shows. The advent of this magnificent enterprise marked a new era in the carnival business.

JOS. G. FERARI

Attractions.

CAN ALWAYS PLACE SHOWS OF MERIT

Address

MARINERS' HARBOR
STATEN ISLAND, N. Y.
Phone 1854-W West Brighton

Merry Christmas
and Happy New Year
to All the Bunch

ABE MIERS

At the New Victoria,
New York
6th St. Near Broadway
DROP IN AT ANY TIME

HAROLD BUSHEA

takes this means of expressing his thanks to the many friends who have sent the tedious hours of his recent and wishes them all

The Season's
Greetings

MEYERHOFF ATTRACTIONS

140 West 42nd Street,
New York City

The Season's Greetings

United Fairs Booking Association

602 Schiller Bldg. CHICAGO, ILL.

Merry Christmas—Happy New Year

Life's happy moments are as the sands of the sea—There's a plenty for all—
May your portion be worth while.

C. A. WORTHAM

JOSEPH KROUSE

EXTENDS TO ALL

THE SEASON'S GREETINGS

MILLER BROS. 101 Ranch

Bliss, Okla.

WISH THEIR FRIENDS A Merry Christmas and a Happy New Year

Bert B. Perkins

Compliments of the Season

ALBERT E. KIRALFY

Extends to All His Friends and Acquaintances a

VERY MERRY CHRISTMAS

"THAT WE MAY BECOME BETTER ACQUAINTED"

WM. JUDKINS HEWITT

(RED ONION)

Will meet you at the OUT-DOOR SHOWMEN'S CHRISTMAS DINNER and Ball, Hotel Astor, New York, Wednesday, December 27, 1916.
Address HOTEL ASTOR, Broadway, New York

ARLINGTON WILD WEST SHOW CO., Inc.

EXCLUSIVELY OPERATING THE

BUFFALO BILL AND 101 RANCH SHOWS

WISH EVERYONE HAPPINESS AND SUCCESS

Permanent Office 702 Times Bldg., New York

HARRY BENTUM XMAS GREETINGS.

GREETINGS OF THE SEASON FROM

Capt. A. M. BABER

Conseil the Great, Little Hip, Napoleon the Great and the Skating Bear
Acts Represented by FRANK EVANS

JOHN P. MARTIN

AGENT

For He Who Is For Me

FIFTH SUPREME YEAR
OSCAR F. HODGE presents
NEIL O'BRIEN
 AND HIS
GREAT AMERICAN MINSTRELS



"Blackface" Eddie Ross



Neil O'Brien



"Lasses" White

*Made Good from the
Start*

And Still At It



Oscar F. Hodge

EXECUTIVE STAFF

OSCAR F. HODGE.....Manager
 CHAS. E. VAUGHN.....Gen'l Agent
 WRIGHT ARMSTRONG.....Secretary
 MAJOR C. NOWAK.....Stage Manager

PERSONNEL OF THE PRINCIPALS

NEIL O'BRIEN

MAJOR NOWAK, measuring 34 inches in his stockings, is the smallest man in the show business. (Bring your own measure)

"BLACKFACE" EDDIE ROSS

and His African Harp

JAMES BARARDI

Featured Vocalist Since 1913

EARL HOLMES

"The Sweetest Singer in Dixie"

JONATHAN HAW

When He Sings You Listen

CHARLES HILLIARD

Featuring Feminine Fancies

"LASSES" WHITE

The Southern Sunflower

FRANK FUHRER

Musical Director

J. LESTER HABERKORN

King of Kanhakee and Minstrel Baritone

LESLIE BERRY

Interlocutor Extraordinary

JOSEPH ANDRE

Vocalist Par Excellence

Pleased to hear from first-class artists in every branch at all times.

OSCAR F. HODGE : 145 West 45th St. : NEW YORK CITY



WILLIAM JUDKIN HEWITT
(Red Onion)

XMAS
is here, but will you be getting a higher salary and longer bookings to bring the Xmas cheer? Of course you will if you use the up-to-date comedy material from
McNALLY'S BULLETIN
Everything New, Bright and Original
PRICE \$1.00
McNALLY'S BULLETIN No. 2 contains 17 SCREAMING MONOLOGUES. For Hebrew, Irish, Black, and White Faces, Dutch, Tramp, Wop, Female and Stump Speech.
15 GREAT ACTS FOR TWO MALES.
16 SCARING A FEMALE AND FEMALE. They'll make good on any bill.
22 SURE-FIRE PARODIES. On all of Broadway's Best Song Hits.
A COMEDY SKETCH. Entitled "ANXIOUS TO GET RICH." It's the FUNNIEST SKETCH in Vaudeville.
McNALLY'S MERRY MINSTRELS. Consisting of six corking FIRST PARTS.
A YARLOND COMEDY AND BUNDSLOPE entitled "IT'S YOUR WIFE," also hundreds of other First Class and Joke and additional Comedy Surprises. Remember the price of McNALLY'S BULLETIN No. 2 is only ONE DOLLAR per copy, with money-back guarantee.
WM. McNALLY,
31 E. 125th St., New York

HARRY WITT

Victoria Attractions
EXTENDS THE SEASON'S GREETINGS

BERNI ORGAN CO.

216 West 20th Street, New York

A Merry Xmas and Success to the Outdoor Showmen of the
World's First Annual Dinner from

BERT B. PERKINS
General Agent The Wonderland Shows, Ltd.

SAM W. GUMPERTZ

WISHES EVERYONE

A Merry Christmas and Happy New Year

Can offer out-of-the-ordinary FREAKS long pleasant engagement at
DREAMLAND CIRCUS SIDE SHOW, Coney Island, New York

Grace Studiford

"JUST A WOMAN" CO.

BOB RICHMOND

In a brand new talk by BILLY JEROME

GREETINGS

If Dancing was coffee, with flavor supreme
The Dancing La Vars would furnish the cream.

The La Vars

AMERICA'S FASTEST DANCERS
Introducing their Original Hawaiian Novelty
THOS. FITZPATRICK, Dancing Master

GREETINGS

GREETINGS

GREETINGS

I Told You So

I've never flopped yet in handing you ballads and I have given you some of the greatest ballad hits during the past ten years. Several weeks ago, I made my first announcement that I was in the publishing business myself and guaranteed you three Sure-fire Songs. Well! My prediction has come true; each one of the following Songs has gone over with a bang:

The ballad that will live forever

"If You Had All The World and Its Gold"

Lyric—BARTLEY COSTELLO and HARRY EDELHEIT

Melody by—AL PIANTADOSI

This one will remind you of Paul Dresser

"On The Same Old Road"

Lyric—JOHN H. and ALLAN J. FLYNN

Melody—AL PIANTADOSI

The greatest of all Irish Songs

"A Picture of Dear Old Ireland"

Lyric—BARTLEY COSTELLO

Melody—JACK GLOGAU

Al Piantadosi & Co., Inc.

Music Publishers

Astor Theatre Building, New York

HOLIDAY GREETINGS FROM
BARNEY GERARD'S ^{3 PHENOMENAL}
SUCCESSSES
ESTABLISHING NEW RECORDS IN BURLESQUE

FOLLIES OF THE DAY

IN MR. GERARD'S
 NEW 12-SCENE
 VERSION

HOT DOG — OR — WHAT DOES THE PUBLIC WANT

Beware of an Imitation "Hot Dog" Man. All rights fully protected by copyright

GEO. P. MURPHY

Making the Whole World Shout
HOT DOG!

Oh! for G ———!

GERTRUDE HAYES

Most Popular and Versatile
 Comedienne in Burlesque!

SUCCESS!

CHESTER NELSON

Squire of Tennessee
 Old But Nitty!

GOSH!

JOHN B. WILLIAMS

An Officer of the Law
 and Getting

THE MUNNAH!

SOME SHOW

STARRING THAT WONDERFUL ARTIST

EDMOND HAYES

OF "PIANO MOVERS" AND "WISE GUY" FAME

IN A 2 ACT ELABORATION OF THESE SUCCESSES BY MR. GERARD

In Association
 with Hughy
 Bernard, the

AMERICAN BURLESQUERS

With **HARRY WELSH** "Watch the Slide"

AND AN EXCEPTIONALLY CLEVER CAST

AND A CHORUS OF

20—WELL FILLED PAIRS OF XMAS STOCKINGS—20

MLLE NOIZEUX IS WELL KNOWN

Paulette Noizeux, one of the new leading ladies of the Theatre Francals company, made her debut at the Theatre de la Renaissance, where she created different roles. From the Theatre de la Renaissance she went to the Theatre Antoine, then played for two seasons with Mme. Rejane at her theatre. She toured France, England and Spain with Antoine, Max Dearly and Mme. Rejane.

In 1914 Paulette Noizeux was engaged at the Theatre Michel de Petrograd. For two seasons she played the leading roles of the repertoire there. Her greatest successes were in "Prince Charmant," "Francillon," "Monsieur Bretonneau" and "Divorçons."

AT LIBERTY

PAULINE GEARY WHITE

Gen. Bus. Height 5 feet 4. Weight 128. Age 33. Blond. 135 West 36th St. Phone. 4264 Greeley.

**XMAS GREETINGS
FRANK BERTRAND**



WILLIAM EBS

Who is presenting a novelty ventriloquist act on the U. B. O. Time

**WIGS, TOUPEES, GREASE,
PAINT, ETC.**

Send for Price List
G. SHINDHELM, 100 West 44th St., N. Y.

GUŠ HILL. GEO. H. NICOLAI E. D. STAIR

THE INTERNATIONAL CIRCUIT

Big Attractions At Popular Prices

ALWAYS ROOM FOR SOMETHING NEW AND NOVEL

HIGH GRADE THEATRES

In All Principal Cities

**20 OR MORE WEEKS BALANCE OF
THIS SEASON**

30 OR MORE WEEKS NEXT SEASON

ADDRESS

1493 BROADWAY :: NEW YORK

GUS HILL'S Mammoth Box Office Attractions



- 3 Mutt & Jeff's Wedding Companies
2 Hans Und Fritz Companies
2 Bringing Up Father Companies
1 Gus Hill's Follies Company
1 Kate Ellinore in "My Aunt From
Utah" Company
1 The Midnight Maidens Company
1 Stop! Look! Listen! Company

The above attractions are breaking all records. Never such business known in the history of theatricals



GUS HILL

**COLUMBIA THEATRE BUILDING
NEW YORK CITY**

WANTED

SPEDDEN and PAIGE TABLOID STOCK

People in all lines, including Art. and Piano Player to direct numbers and double stage. People doing specialties with singing voices preferred. Kindly state all particulars, with age, photos and salary, otherwise no attention paid to same. This is strictly a City show, playing Minneapolis, St. Paul, etc., and you must be A-1 to fill the bill. Address **SPEEDEN AND FAIGE, 636 7th St., So., Minneapolis, Minn.**

CABRANZA'S—MEXICAN MONEY—VILLA'S

ONE-DOLLAR BILLS, \$2.00 per 100 Bills; FIVE-DOLLAR BILLS, \$3.50 per 100 Bills; TWENTY-DOLLAR BILLS, \$5.00 per 100 Bills; \$50 of Villa's, 50 cents; Carranza's, 5 cents on the dollar; \$18 of Carranza's, \$1.00. Samples of each 25 cents, prepaid. J. W. BEVINS, 752 15th St., Detroit, Mich.

Human Hair, Irish, Dutch, Jew, 70
ea. Kouverts or Men's Dress Wigs
\$1.00, \$1.85; Negro, 25c., 50c.
75c.; Tights, 75c. Instant shippers
Catalog Free. Paper Hats, Mouth
Movielens, Props. **KILPATRICK MFG**
48 Center St., N. Y.

WIGS

WM. HARRIS, JR.

SEASON 1916-17.

Presents

THE 13th CHAIR

48th ST. THEATRE Indefinite

ARMS AND THE GIRL

ON TOUR

Kenneth Davenport and Helen Rafferty

Extend Christmas Greetings to their friends

Touring the U. S. O. Time in a Smart Center

"Along the Bridal Path"

Direction JO PAIGE SMITH

ALF WILTON Presents

NELLIE ALLEN

MUSICAL
COMEDY
PRIMA DONNA

THE BOYS OF THE

Wm. Jerome Corporation

Wish All the Boys and Girls of Songland

A MERRY CHRISTMAS and HAPPY NEW YEAR

MILTON AGER, composer of the two big hits—"That Old New England Town" and "Turn to the Right."

SEYMOUR FURTH, who wrote the melody to Bill Jerome's greatest comedy lyric—"Come On Over Here, It's a Wonderful Place."

CHAS. BAYHA, who wrote "He Comes Up Smiling," has two or three new novelties that he wishes you to hear.

BERNARD FEUER is the Little Boy who is always on hand ready to take good care of you.

We are a Happy Little Christmas Family—Three Cheers for the Red, White and Blue and yours

Merrily, John R. Rogers

Enlarged and Beautified

MOUQUIN'S

6th Ave., bet. 27th and 28th Sts., N. Y.
MOST POPULAR FRENCH RESTAURANT
PARISIAN CAFE. MUSIC 6:30 P. M. to 1 A. M.

WARDROBE PROP TRUNKS, \$5.00

Big Bargain. Have been used. Also a few Second. Also Insurance and Fire Ward-robe Trunks, \$10 and \$15. A few extra large Prop. Trunks. Also old Trunk Trunks. Furber Floor, 25 W. 31st St., New York City

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31

DOROTHY DALTON, ENID MARKEY
and HOWARD HICKMAN

IN

"The Female of the Species"

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

LILLIAN GISH

IN

"A House Built Upon Sand"

FINE ARTS

Lillian Gish is a sure box office attraction—so is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPREMACY.

Mack Sennett-Keystone Comedies

They mean to your patrons, sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.

A MERRY XMAS
SAM HOWE



Hess Co. High Grade
Make-Up
Uniform in Color and
Quality Guaranteed
Here You Used Our
No. 75 Film Grasse Paint
and Powder
ROCHESTER, N. Y.

A MERRY XMAS
SADIE WESTON

MAGIC

ACTS FOR SALE CHEAP.
We Buy, Sell or Exchange
used Apparatus. Send 6c.
for Pocket Trick.
Include FREE. Write or Call. HORNMAN
MAGIC CO., Box 1, 420 8th Ave., New York.

A MERRY XMAS
SID WINTERS

SECOND-HAND
**GOWNS
FURS**

ANDREWS, 506 S. State St., CHICAGO

XMAS GREETINGS
A. E. MACNUTT

**CLIPPER
BUSINESS INDEX**

Advertisements not exceeding one line in
length will be published, properly classified, in
this index, at the rate of 50¢ for one year. (25
cents). A copy of The New York Clipper
will be sent free to each advertiser while the
advertisement is running.

LAWYERS

F. L. Boyd, Attorney, 17 N. La Salle St.,
Chicago.

MUSICAL GLASSES

A. Brugnola, 302 N. La Salle St., Chicago.
Schubert and Scenic Painters.
Howard Tuttle, 141 Burlingame St., Milwaukee.
Wis.

SCHELL'S SCENIC STUDIO
361-363-365 South High St., Columbus, O.
SCENERY FOR RENT AND SALE
Amelia Grain, 619 Spring Garden St., Philadel-
phia, Pa.

SONG BOOKS

Wm. W. Delaney, 117 Fifth Ave., New York.

TEXTS

J. C. Goss Co., 10 West 34th St., Detroit, Mich.
THEATRICAL GOODS.
Boston Optical Co., 52 Washington St., Bos-
ton, Mass.

THEATRICAL HARDWARE.
Graves Hardware Co., 6 Elliot St., Boston,
Mass.

THEATRICAL PROPERTIES.
E. Walker, 30 W. 70th St., New York.

TRANSFERS.
Walton, 415 W. 134th St., 1179 Greeley
St., New York.

VENTRILOQUIST FIGURES.
Ben Hohen, 50 Prospect Ave., N. Y. C.

BENDIX

ARRANGING BUREAU
ORCHESTRATIONS OF GLASS

Transcribing, Copying and Revising of Song Mus.
COLUMBIA THEATRE BLDG.

Phone 6481 Bryant NEW YORK



William A. Brady
in association with
WORLD PICTURES
presents

ALICE BRADY

in

**“A
Woman
Alone”**

Directed by
HARRY DAVENPORT
Story by
WILLARD MACK

YOU

Regardless of your occupation or what
you are earning, if you have a few
hours' spare time every day, we will
show you how to turn it into

REAL MONEY.

Drop us a card and we will send you
all particulars.
COMPTON BROS.
Box MA FINDLAY, OHIO



STAGE SHOES
WOOD SOLE
CLOGS

Send for Catalog.

NEELY BROS.
729 W. Madison St.
CHICAGO.

Opp. Haymarket Theatre.

Greetings

WILLIAM ROCK
AND
FRANCES WHITE

Wishing All Our Friends East and West

**A Merry Christmas
and A Happy New Year**

Joe Morris Music Company's Western Staff:
MR. AND MRS. WALTER WILSON AL PHILLIPS
MERLE YAGLE ALBERT GRADY

Grand Opera House Bldg., Chicago

Yuletide Greetings

HUNTING AND FRANCIS

Direction Jas. E. Plunkett

HARRY K. MORTON & ZELLA RUSSELL

STARS

Burlesque Review

Merry Christmas AND A Happy New Year

To All Our Friends In and Out of the Profession





LIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through shrewd and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has, with **ARCHIBALD SELWYN** and **CROSBY GAIGE**, brought the theatrical producing firm of Selwys & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to **ALL EXHIBITORS** is to watch and read the future announcements of this company with great care.



Telephone:
Vanderbilt 11

MAIN OFFICE: 16 East 42d Street, New York City



AT LIBERTY-VIOLINIST

Doubles cornet. A. F. of M. Library
R. & O. Locate or troupe.

J. H. CHAMBERS,
28 Crescent Place Middletown, N. Y.

WANTED MIDGETS

Male and Female for a production. Must be able to do a specialty. Good salary. Long season. Guaranteed. Apply to **KAUFMAN**, Room 11, Broadway Theatre Bldg., New York.

PLAYS

VAUDEVILLE ACTS, ETC.
N. Y. PLAY OFFERED. Theatrical Theatre, N. Y. City. Stamp for catalog.

NEW DROPS, \$10.00

Painted to Order. Any size up to 1200 feet, in either Diamond Dye, Oil or Water Colors. \$2.00 deposit with each order. Send for catalog. **EDW. VAN WYCK**, Cincinnati, O.

CIRCUS AND JUGGLING

Apparatus, Rolling Globes, Clubs, Balloons, Giant Wire Walkers' Apparatus and Novelties. Stamp for catalog. **EDW. VAN WYCK**, Cincinnati, O.

COMPLIMENTS OF THE SEASON

MRS. GENE HUGHES

SUPPORTED BY

Nell Paul, Macy Will and Russell G. Randall

IN

"GOWNS"

BY

Edgar Allan Woolf

BOOKED SOLID U. B. O. TIME
DIRECTION GENE HUGHES

Frank A. Keeney

Theatrical Enterprises

1493 Broadway, New York

RAY C. OWENS, Gen. Mgr.

WITMARK CORNER STONES

The fame and fortune of the houses of M. Witmark & Sons are founded on their ballads and the still more wonderful success those ballads have met with. And yet it isn't really wonderful, after all. It's the most natural thing in the world that songs like these we have in mind, combined with the good business and artistic judgment that promoted them, should result in tremendous successes. Singers all over the world recognize a Witmark standard song as soon as they see it, and they know it is good before they even hear it. Such songs are perpetual sources of both happiness and prosperity. The past year has seen a fine crop of them all published by M. Witmark & Sons. Such for example, are "Kiss Me Again," the wonderful masterpiece by Victor Herbert and Henry Blossom, now sung by every prima donna in the country; "Somebody Loves You, Dear," the splendid love ballad by Annie Hawley; "There's a Long, Long Trail," the reigning European success and beloved by thousands in America; "Who Knows?" Earnest R. Ball's inspired setting of Dunbar's unforgettable poem; "Can't Yo' Heeb Me Callin'," Caroline's perhaps the best Southern serenade of a decade; "Do-Lo-Lo-Lo-Lo-Rai," an exquisite Irish lullaby that, unlike most lullabies, is awaking 'em all up; and such permanent favorites as "A Little Bit of Heaven" and "Kolkof Melchior." As Ketten would say, "Can you beat it?"

THESE PLUGGERS USE OWN WAY

Chicago has evolved its own, peculiar school of song plugging, which is quite different from that in vogue in New York. The opportunities for direct plugs—that is, having pluggers sing to audiences—are limited. For this reason, it is necessary to concentrate upon act-leading. There are no better crews of act getters to be found than those gracing Chicago offices. You find these boys everywhere, all the time, and performers will tell you they invariably "act the gentleman."

WHITEMAN TO FORM AGENCY

E. O. Whiteman, who is associated with the Sam Bernstein booking office, left Friday on a trip for the West to organize an independent vaudeville booking agency among managers who are not aligned with the Vaudeville Manager's Protective Association. He has tentative plans toward lining up forty houses between New York and Oklahoma City to comprise the Circuit, which will commence operations immediately.

FROM BOOKER TO PLUGGER

Mort Bosley, who used to conduct a cabaret and cafe booking agency, with headquarters in J. H. Remick & Co.'s Chicago office, is now listed on the regular Remick pay-roll, his work being to land acts for the concern. Mort comes of a real "musical publishing" family, as his brother Sig is Chicago manager for Shapiro-Bernstein & Co.

MXAS GREETINGS
J. T. CLYDE

COMPLIMENTS OF THE SEASON FROM

ZENITA NEVILE

WITH "ROYAL HUSSARS." Personal Management CHARLES BARON, 119 W. 4th St., N. Y.

MARY GARDEN TO RETURN
Mary Garden, after a season at the Open Comique, is leaving for America this week by way of England to fulfill an engagement with the Chicago Opera House Co.

GERTRUDE ST. CLAIR
SYNOPSIS

WIGS and BEARDS

In All Styles and Qualities
THEATRICAL, JEWELRY, HATS
AND STOCKINGS, FANCY BRO-
CADES, VELVETS, SATINS, GOLD
AND SILVER TRIMMINGS, and all
Goods Theatrical.

High Grade Qualities at Lowest Prices
CATALOGUES and SAMPLES upon re-
quest. When asking for Catalogue,
please mention what goods are wanted.

SIEGMAN & WEIL

5. W. Cor. 27th St. & Madison Ave.
NEW YORK
The Theatrical Supply Importers

NEARLY NEW

Evening Gowns and Wraps

Full Dress, Tuxedo and Prince Albert Suits
LUCK GOODMAN, 215 S. State St., Chicago

MUSIC ARRANGED

PIANO, ORCHESTRA, VOICES written to
suit poems. W. H. NELSON, Astor Theatre
Bldg., 101 Broadway, N. Y.

WIGS for STREET and STAGE WEAR
We have the best in the city
We specialize in Black Hair
We have the best in the city
The Wiggy of N. Y. State St. Chicago

IMPORTANT—EVERETT J. EVANS, Com-
poser-Arranger, makes a specialty of writing
music for new authors, and assists publication
Send your poems complete songs. Establish-
ment 300, Suite 302, Astor Theatre Bldg., 4th and
Broadway, N. Y.

PLAYS
Catalogs of Professional and Amateur Plays
Scripts, Monologues, Musical Plays, Sentin-
els, etc. etc. etc. etc. etc. etc. etc. etc. etc.
DICK & FITZGERALD, 29 Ann St., N. Y.

ATTRACTIONS!

Minstrels, Circus Companies, Repertoires,
Ballets, etc. etc. etc. etc. etc. etc. etc. etc. etc.
Representing Traveling Combinations. Ad-
vanced Prices. Free Tickets. Free Seats.
and Web Stands. CRITERION BOOKING
Office, 119 W. 4th St., New York City.

STAGE TRAINING
Drama, Comedy, Vaudeville, Stage, Sing-
ing, and Piano, etc. etc. etc. etc. etc. etc. etc. etc. etc.
Free Tickets. Free Seats. Free Seats.
and Web Stands. CRITERION BOOKING
Office, 119 W. 4th St., New York City.

MXAS GREETINGS
RUSSELL & MORTON

AT LIBERTY
For Burlesques, Musical Comedy or Vaudeville.

STRAIGHT MAN
Height 6 ft. weight 180, age 25, wardrobe A-1—
also singer. Also have girl for parts and chorus
and numbers. Height 5 ft. 5, weight 120, age 21.
Unreliable managers Lay Off. Address, JACOB
MARTIN, General Delivery, Camden, N. J.

MUSIC COMPOSED AND ARRANGED
Chas. L. Lewis, 69 Richmond St., Cincinnati, O.

OLYMPIA DESVALL

LAST NOVELTY
ONLY QUICK CHANGE
ANIMAL TRAINING ACT

Wishing All A Merry Christmas
and
A Happy New Year 1917

OLYMPIA DESVALL

The talk of every town over the Pantages Route


VITAGRAPH
J. STUART BLACKTON & ALBERT E. SMITH
PRESENT

THE SERIAL SUPREME
"THE
SECRET KINGDOM"

FEATURING
CHARLES RICHMAN, DOROTHY KELLY
ARLINE PRETTY, JOSEPH KILGOUR
And All Star Cast including
Red Dinkley, William Dunn, Charlie Wellesley
& A Host of other Vitagraph Favorites

**15
EPISODES
EVERY
EPISODE
A FEATURE**

**TO
SEE IT
IS TO
BOOK
IT**



VITAGRAPH
V-L-S-E

FROM THE FAR WEST

GREETINGS

from your

OLD PAL

AL REEVES

Establishing High Marks all Along the Line

HIPPODROME
Management Charles Dillingham
The Center of the Universe



Radiates Xmas Cheer the Whole Year 'Round
ALWAYS PRESENTING THE WORLD'S GREATEST SPECTACLE AT THE LOWEST PRICES

"Surpasses human belief."—Journal
100 NOVELTIES
—Times.
200 Pretty Girls on Ice.

15 SHOWS IN ONE
"THE
BIG SHOW"
The Incomparable
PAVLOVA

IN 18 SCENES
"Lives up to its name."—Telegram.
1,000 PEOPLE
"Sets new high standard."—Post.
Stars from everywhere.

Supreme Ballet Mastodon Minstrels Magnificent Musical Comedies
Corps of Comedians Colossal Circus Varieties
and

THE NEW ICE BALLET, "THE MERRY DOLL"
Staged by R. H. BURNSIDE

**SELWYN & COMPANY'S
ENTERPRISES**
1916-1917

"OUR LITTLE WIFE"

EVERY HOPWOOD'S NEWEST FARCE WITH

MARGARET ILLINGTON

WALTER JONES

LOWELL SHERMAN

IN PREPARATION

"HEADS UP"

By ZELLAH COVINGTON and MARGARET MAYO

"A WOMAN OF TO-DAY"

By JAMES FORBES

"THE DOUBLE CURE"

By EDGAR SELWYN

ON TOUR

"FAIR AND WARMER"

EVERY HOPWOOD'S GREAT FARCE SUCCESS

Harris Theatre, New York
Park Square Theatre, Boston

Office Address: 1451 Broadway

SOL'S & RUBIN'S UNITED SHOWS

Now playing their thirty-sixth week this season, wish all their friends
a very merry Christmas and a happy and prosperous New Year

We expect to put in a few weeks at Dallas, repainting, rebuilding and refurnishing our Shows. Will also book first-class
Attractions for next season.

Now playing Paris, Texas; next week, Denison, Texas, with Greenville to follow.

The Acme of Musical Novelties

MAJDA DAHL

Formerly prima donna with Henry W. Savage
and Aborn Grand Opera Companies,

assisted by

12 Symphonic Musicians 12

and

COLASANE

Vaudeville's most eccentric musical director,
presenting gems of great masters
and bits of grand opera.

PLAYING U. B. O. TIME

WILL CARROLL CO., Inc., AND STAFF

WISH THEIR PROFESSIONAL FRIENDS

A VERY MERRY CHRISTMAS

WILL CARROLL
BETTY BELLIN
CHARLIE HOCHBERG
LEO HALPERN
W. MAX DAVIS
WILL CARROLL CO., INC., TIMES BUILDING, BROOKLYN, N. Y.
P. S.—If YOU are not using "Carroll" numbers you are losing out.

FLO (Greetings) OLLIE SHERLOCK SISTERS IN VAUDEVILLE

A MERRY XMAS
W. J. HEWITT

XMAS GREETINGS
FLORENCE MILLERSHIP

EDITH POWESLAND & CO.,

PRESENTS

"The Passing of Uncle Billy"

Dramatic Sketch

INVITES
OFFERS

CARE
CLIPPER

WORLD FAMOUS
FOLDING ORGANS
Pianos and Organos for Sale. Catalog \$10.00
BILHORN BROS. BILHORN BROS.

THEATRE FOR SALE

Best Proposition in the theatrical business, a
real theatre; equipped seating capacity fifteen
hundred, ample stage room for any production.
Only theatre producing a bona fide
town of 2,000; great opportunity; retiring
from business. Best proposition you will ever
get, so do business quickly and not a money-
getter. MRS. J. E. MORRIS, Mgr. Family
Theatre, Rome, N. Y.

A MERRY XMAS BLOSSOM SEELEY

GAITY THEATRE, Brooklyn
430, Main, Wed. & Sat. 2.30
SMITH and JOHN L. GOLDEN
Present at 4.15

TURN TO THE RIGHT

By Mosen, Smith and Kammard.
NEW AMSTERDAM THEATRE, W. 42d St.
Bro. at 8.15, Main 2.15,
Klaw & Bialer's Untried Musical
Comedies.

MISS SPRINGTIME

Musie by Kalmus. Book by Bolton.
FULTON, 415th St. at W. 4th St., Bro.
at 8.15, Main, Wed. & Sat.
2.30.

ARNOLD DALY in "THE MASTER"
THE MASTER PLAY OF THE SEASON.

HUDSON THEATRE, West 44th St.
Bro. at 8.15, Main, Wed. & Sat.
2.30.

POLLYANNA
Reg. Dec. 25—ELISE FERGUSON
in "Shirley Kays."

GEORGE M. THEATRE, W. 44th St.
at 8.15, Main, Wed. & Sat. 2.30.
Klaw & Bialer's Untried Musical
Comedies.

RUTH CHATTERTON
and Company, including Bruce McKee, in
"COME OUT OF THE KITCHEN."

COLUMBIA THEATRE
W. 44th St., N. Y.

A NEW YORK GIRL

HIPPODROME

MANAGEMENT CHARLIE DILLON
JAMES at 8.15, Main, Wed. & Sat. 2.15.
"THE BIG SHOW"
STAGED BY E. H. BURNETT
With the incomparable **PAVLOVA**
NEW ICE CREAMS 100 MOVIES
BALLET MINSTERIELS 1000 PEOPLE
World's Largest show at lowest price.

RIALTO

W. 44th St. at 8.15, Main, Wed. & Sat. 2.15.
"TRUTHFUL TULLIVER"
JERRY DUFAU, VINCENT BALLESTER
Solists, Tapical Duet, Comedy and Musical
Rialto Orchestra.

CORT

West 44th St. at 8.15, Main, Wed. & Sat. 2.15.
"UPSTAIRS & DOWN"
BY FREDERIC & FANNY HATTON

COHAN & HARRIS

Times Bryant 654
Bro. 2.30, Main, Wed. & Sat. 2.30.
COHAN & HARRIS present
CAPTAIN KIDD, JR.
A Farcical Adventure by Miss Johnson Fong.

REPUBLIC

Bro. 2.30, Main, Wed. & Sat. 2.30.
ARTHUR HOFFMAN presents
GOOD GRACIOUS ANNABELLE
A New Play by Clara Kummer.

PALACE

B. J. KEITH'S
HARRY T. TEMPLETON
HARRY T. TEMPLETON
WATSON'S "GILDED
GAL" & "GILDED
GREEN AND PLATINA"
RAY GOLDEN
DOOLEY, MOON & MORRIS
TWO FOUR RALLIES
Kew-Fight
20-40-60-80-100-120-140-160-180-200-220-240-260-280-300-320-340-360-380-400-420-440-460-480-500-520-540-560-580-600-620-640-660-680-700-720-740-760-780-800-820-840-860-880-900-920-940-960-980-1000-1020-1040-1060-1080-1100-1120-1140-1160-1180-1200-1220-1240-1260-1280-1300-1320-1340-1360-1380-1400-1420-1440-1460-1480-1500-1520-1540-1560-1580-1600-1620-1640-1660-1680-1700-1720-1740-1760-1780-1800-1820-1840-1860-1880-1900-1920-1940-1960-1980-2000-2020-2040-2060-2080-2100-2120-2140-2160-2180-2200-2220-2240-2260-2280-2300-2320-2340-2360-2380-2400-2420-2440-2460-2480-2500-2520-2540-2560-2580-2600-2620-2640-2660-2680-2700-2720-2740-2760-2780-2800-2820-2840-2860-2880-2900-2920-2940-2960-2980-3000-3020-3040-3060-3080-3100-3120-3140-3160-3180-3200-3220-3240-3260-3280-3300-3320-3340-3360-3380-3400-3420-3440-3460-3480-3500-3520-3540-3560-3580-3600-3620-3640-3660-3680-3700-3720-3740-3760-3780-3800-3820-3840-3860-3880-3900-3920-3940-3960-3980-4000-4020-4040-4060-4080-4100-4120-4140-4160-4180-4200-4220-4240-4260-4280-4300-4320-4340-4360-4380-4400-4420-4440-4460-4480-4500-4520-4540-4560-4580-4600-4620-4640-4660-4680-4700-4720-4740-4760-4780-4800-4820-4840-4860-4880-4900-4920-4940-4960-4980-5000-5020-5040-5060-5080-5100-5120-5140-5160-5180-5200-5220-5240-5260-5280-5300-5320-5340-5360-5380-5400-5420-5440-5460-5480-5500-5520-5540-5560-5580-5600-5620-5640-5660-5680-5700-5720-5740-5760-5780-5800-5820-5840-5860-5880-5900-5920-5940-5960-5980-6000-6020-6040-6060-6080-6100-6120-6140-6160-6180-6200-6220-6240-6260-6280-6300-6320-6340-6360-6380-6400-6420-6440-6460-6480-6500-6520-6540-6560-6580-6600-6620-6640-6660-6680-6700-6720-6740-6760-6780-6800-6820-6840-6860-6880-6900-6920-6940-6960-6980-7000-7020-7040-7060-7080-7100-7120-7140-7160-7180-7200-7220-7240-7260-7280-7300-7320-7340-7360-7380-7400-7420-7440-7460-7480-7500-7520-7540-7560-7580-7600-7620-7640-7660-7680-7700-7720-7740-7760-7780-7800-7820-7840-7860-7880-7900-7920-7940-7960-7980-8000-8020-8040-8060-8080-8100-8120-8140-8160-8180-8200-8220-8240-8260-8280-8300-8320-8340-8360-8380-8400-8420-8440-8460-8480-8500-8520-8540-8560-8580-8600-8620-8640-8660-8680-8700-8720-8740-8760-8780-8800-8820-8840-8860-8880-8900-8920-8940-8960-8980-9000-9020-9040-9060-9080-9100-9120-9140-9160-9180-9200-9220-9240-9260-9280-9300-9320-9340-9360-9380-9400-9420-9440-9460-9480-9500-9520-9540-9560-9580-9600-9620-9640-9660-9680-9700-9720-9740-9760-9780-9800-9820-9840-9860-9880-9900-9920-9940-9960-9980-10000-10020-10040-10060-10080-10100-10120-10140-10160-10180-10200-10220-10240-10260-10280-10300-10320-10340-10360-10380-10400-10420-10440-10460-10480-10500-10520-10540-10560-10580-10600-10620-10640-10660-10680-10700-10720-10740-10760-10780-10800-10820-10840-10860-10880-10900-10920-10940-10960-10980-11000-11020-11040-11060-11080-11100-11120-11140-11160-11180-11200-11220-11240-11260-11280-11300-11320-11340-11360-11380-11400-11420-11440-11460-11480-11500-11520-11540-11560-11580-11600-11620-11640-11660-11680-11700-11720-11740-11760-11780-11800-11820-11840-11860-11880-11900-11920-11940-11960-11980-12000-12020-12040-12060-12080-12100-12120-12140-12160-12180-12200-12220-12240-12260-12280-12300-12320-12340-12360-12380-12400-12420-12440-12460-12480-12500-12520-12540-12560-12580-12600-12620-12640-12660-12680-12700-12720-12740-12760-12780-12800-12820-12840-12860-12880-12900-12920-12940-12960-12980-13000-13020-13040-13060-13080-13100-13120-13140-13160-13180-13200-13220-13240-13260-13280-13300-13320-13340-13360-13380-13400-13420-13440-13460-13480-13500-13520-13540-13560-13580-13600-13620-13640-13660-13680-13700-13720-13740-13760-13780-13800-13820-13840-13860-13880-13900-13920-13940-13960-13980-14000-14020-14040-14060-14080-14100-14120-14140-14160-14180-14200-14220-14240-14260-14280-14300-14320-14340-14360-14380-14400-14420-14440-14460-14480-14500-14520-14540-14560-14580-14600-14620-14640-14660-14680-14700-14720-14740-14760-14780-14800-14820-14840-14860-14880-14900-14920-14940-14960-14980-15000-15020-15040-15060-15080-15100-15120-15140-15160-15180-15200-15220-15240-15260-15280-15300-15320-15340-15360-15380-15400-15420-15440-15460-15480-15500-15520-15540-15560-15580-15600-15620-15640-15660-15680-15700-15720-15740-15760-15780-15800-15820-15840-15860-15880-15900-15920-15940-15960-15980-16000-16020-16040-16060-16080-16100-16120-16140-16160-16180-16200-16220-16240-16260-16280-16300-16320-16340-16360-16380-16400-16420-16440-16460-16480-16500-16520-16540-16560-16580-16600-16620-16640-16660-16680-16700-16720-16740-16760-16780-16800-16820-16840-16860-16880-16900-16920-16940-16960-16980-17000-17020-17040-17060-17080-17100-17120-17140-17160-17180-17200-17220-17240-17260-17280-17300-17320-17340-17360-17380-17400-17420-17440-17460-17480-17500-17520-17540-17560-17580-17600-17620-17640-17660-17680-17700-17720-17740-17760-17780-17800-17820-17840-17860-17880-17900-17920-17940-17960-17980-18000-18020-18040-18060-18080-18100-18120-18140-18160-18180-18200-18220-18240-18260-18280-18300-18320-18340-18360-18380-18400-18420-18440-18460-18480-18500-18520-18540-18560-18580-18600-18620-18640-18660-18680-18700-18720-18740-18760-18780-18800-18820-18840-18860-18880-18900-18920-18940-18960-18980-19000-19020-19040-19060-19080-19100-19120-19140-19160-19180-19200-19220-19240-19260-19280-19300-19320-19340-19360-19380-19400-19420-19440-19460-19480-19500-19520-19540-19560-19580-19600-19620-19640-19660-19680-19700-19720-19740-19760-19780-19800-19820-19840-19860-19880-19900-19920-19940-19960-19980-20000-20020-20040-20060-20080-20100-20120-20140-20160-20180-20200-20220-20240-20260-20280-20300-20320-20340-20360-20380-20400-20420-20440-20460-20480-20500-20520-20540-20560-20580-20600-20620-20640-20660-20680-20700-20720-20740-20760-20780-20800-20820-20840-20860-20880-20900-20920-20940-20960-20980-21000-21020-21040-21060-21080-21100-21120-21140-21160-21180-21200-21220-21240-21260-21280-21300-21320-21340-21360-21380-21400-21420-21440-21460-21480-21500-21520-21540-21560-21580-21600-21620-21640-21660-21680-21700-21720-21740-21760-21780-21800-21820-21840-21860-21880-21900-21920-21940-21960-21980-22000-22020-22040-22060-22080-22100-22120-22140-22160-22180-22200-22220-22240-22260-22280-22300-22320-22340-22360-22380-22400-22420-22440-22460-22480-22500-22520-22540-22560-22580-22600-22620-22640-22660-22680-22700-22720-22740-22760-22780-22800-22820-22840-22860-22880-22900-22920-22940-22960-22980-23000-23020-23040-23060-23080-23100-23120-23140-23160-23180-23200-23220-23240-23260-23280-23300-23320-23340-23360-23380-23400-23420-23440-23460-23480-23500-23520-23540-23560-23580-23600-23620-23640-23660-23680-23700-23720-23740-23760-23780-23800-23820-23840-23860-23880-23900-23920-23940-23960-23980-24000-24020-24040-24060-24080-24100-24120-24140-24160-24180-24200-24220-24240-24260-24280-24300-24320-24340-24360-24380-24400-24420-24440-24460-24480-24500-24520-24540-24560-24580-24600-24620-24640-24660-24680-24700-24720-24740-24760-24780-24800-24820-24840-24860-24880-24900-24920-24940-24960-24980-25000-25020-25040-25060-25080-25100-25120-25140-25160-25180-25200-25220-25240-25260-25280-25300-25320-25340-25360-25380-25400-25420-25440-25460-25480-25500-25520-25540-25560-25580-25600-25620-25640-25660-25680-25700-25720-25740-25760-25780-25800-25820-25840-25860-25880-25900-25920-25940-25960-25980-26000-26020-26040-26060-26080-26100-26120-26140-26160-26180-26200-26220-26240-26260-26280-26300-26320-26340-26360-26380-26400-26420-26440-26460-26480-26500-26520-26540-26560-26580-26600-26620-26640-26660-26680-26700-26720-26740-26760-26780-26800-26820-26840-26860-26880-26900-26920-26940-26960-26980-27000-27020-27040-27060-27080-27100-27120-27140-27160-27180-27200-27220-27240-27260-27280-27300-27320-27340-27360-27380-27400-27420-27440-27460-27480-27500-27520-27540-27560-27580-27600-27620-27640-27660-27680-27700-27720-27740-27760-27780-27800-27820-27840-27860-27880-27900-27920-27940-27960-27980-28000-28020-28040-28060-28080-28100-28120-28140-28160-28180-28200-28220-28240-28260-28280-28300-28320-28340-28360-28380-28400-28420-28440-28460-28480-28500-28520-28540-28560-28580-28600-28620-28640-28660-28680-28700-28720-28740-28760-28780-28800-28820-28840-28860-28880-28900-28920-28940-28960-28980-29000-29020-29040-29060-29080-29100-29120-29140-29160-29180-29200-29220-29240-29260-29280-29300-29320-29340-29360-29380-29400-29420-29440-29460-29480-29500-29520-29540-29560-29580-29600-29620-29640-29660-29680-29700-29720-29740-29760-29780-29800-29820-29840-29860-29880-29900-29920-29940-29960-29980-30000-30020-30040-30060-30080-30100-30120-30140-30160-30180-30200-30220-30240-30260-30280-30300-30320-30340-30360-30380-30400-30420-30440-30460-30480-30500-30520-30540-30560-30580-30600-30620-30640-30660-30680-30700-30720-30740-30760-30780-30800-30820-30840-30860-30880-30900-30920-30940-30960-30980-31000-31020-31040-31060-31080-31100-31120-31140-31160-31180-31200-31220-31240-3126



JACK CONWAY

TAKE A TIP AND SEE

DREW & CAMPBELL'S LIBERTY GIRLS

"BURLESQUE'S NEATEST OFFERING,"

HEADED BY

**JACK CONWAY, ETTA JOERNS, BARRY MELTON
ARTHUR MAYER, 3 BULLOWA GIRLS
and the LIBERTY FOUR**

LAMP THE VERDICT:

Cleveland Plain Dealer—"No better example of the so-called 'modern' burlesque."

Cleveland Leader—"Burlesque at its best."

Detroit Free Press—"Takes rank with the best."

Cincinnati Enquirer—"A delightful blend of musical comedy and comic opera."



BARRY MELTON

COLUMBIA THEATRE NEW YORK WEEK OF JAN. 15

AT LIBERTY

ZUMARA

Refined Greatest Oriental Dancer

Elaborate Wardrobe

MAIN ATTRACTION, FRISCO FAIR

**FEATURED 1914 Big Sensation Co.
1915 Watson's Orientals**

MANAGERS WRITE

Address, Anna Joseph, 815 Clark St., Chicago

A Merry Xmas and Happy New Year
TO ALL

Joe Wood

1416 Broadway, New York City

"THE SEASON'S BEST"—from

W. C. HERMAN

Plays for Stock and Repertoire

10. W. Huron St.

Chicago

Crystal Skating Ice Co., Inc.

727 Seventh Avenue, New York

Indestructible Ice FOR ICE RINKS

Price, F. O. B., \$100 Per Square Foot

Demonstration daily at our headquarters.

Write for particulars.



Crystal Ice has solved the problem of the many unsuccessful undertakings of auditoriums, dance halls, and roller skating rinks—which can easily be converted into ice skating rinks at small cost.

**CORDIAL
GREETINGS
from**

KARL F. KELSEY

(Phone Rand. 5423)

Producer of high-class vaudeville novelties, 210 Crilly Bldg., Chicago, promulgator of

MARION CASE'S ORIGINAL LADIES "JASS" BAND

MARION CASE
(Piano)

CAMILLE NELLSON
(Soloist)

MISS MAXWELL
(Cornet)

ROBERTA NOE
(Trombone)

MISS GRAY
(Drums)

MISS ALDEN
(Violin)

Direction Sam Du Vries Agency

HARRY (PAT) KERWIN

**CONSTANCE
WILLIAMS**

**THORNTON
SISTERS**

A "Nut" from the tree of success in "Song-land"

MERRY XMAS & HAPPY NEW YEAR—That's me!

"America's Ideal Soprano"

That Sisterteam Supreme

Season's Greetings to All

QUEENIE DUNEDIN

THE VARIETY GIRL

Direction of ROSE and CURTIS

A Merry Christmas
To All Our Friends

W. O.

MAE

McWatters & Melvin

U. B. O. TIME

Direction, GENE HUGHES, Inc., and JO. PAIGE SMITH

New Year's Week Open

WEEK DEC. 31—BETWEEN DETROIT AND CHICAGO

Will play on percentage with certainty. Write or wire ED. SHAFER, Mgr.

AMERICAN BURLESQUERS

WITH HARRY (SLIDING) WELSH

One of the Biggest Winners Playing American Burlesque Circuit

Route: Week Dec. 14, Savoy Theatre, Hamilton, Can.; Week Dec. 25, Cadillac Theatre, Detroit, Mich.

Merry Christmas and Happy New Year to All

IMHOFF, CONN & COREENE

ORPHEUM TIME

Let the World Know That

EDDIE CAVANAUGH

is still writing and singing comedy songs—in Chicago
(41 Grand Opera House Bldg.)

YOUR FRIEND

BOB COLE

That peerless professional and road man, is now with

THE BILLY SMYTHE MUSIC COMPANY

Home of the Blues

Randolph Bldg., Chicago

AIR CALLIOPE THE KIND USED BY BIG SHOWS

If you are in the market for our instrument, order right now. Brass is 200 per cent higher and hard to get. Our price is the same as 3 years ago.
PNEUMATIC CALLIOPE CO., 345 Market St., Newark, N. J.
(Opposite Pennsylvania Station) Phone, Market 75

FRANK A. P. GAZZOLO

Producer of Musical Comedy and Legitimate Successes

ALSO

Chicago Representative of the International Circuit

Wishes His Friends And Those of The Circuit

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Headquarters: Imperial Theatre, Chicago

MADISON'S BUDGET No. 16

Here's the idea. If you want to give a friend (perhaps yourself), a Christmas present that will not get you back a terrible lot financially and yet prove a big money-maker to the recipient, read MADISON'S BUDGET No. 16. Contents include 12 original monologues, 4 great acts (or 2 males and 7 the male and female), a bright Irish act for 8 people, 18 wonderful parades, 4 crackjack musical first-acts, a screaming cabaret comedy, besides hundreds of new gags and sidewalk bits. Price \$1. Buck boxes all gone except No. 15. Combination price of No. 15 and 16 is \$1.50. JAMES MADISON, 1664 THIRD AVENUE, NEW YORK.

WANTED AT ONCE

Principal Bare Back
Somersault Horse

Address

JACK MANGEAN

El Dorado, Prado 161, Havana, Cuba

Your Christmas Gift

awaits you. We believe a present signifies true friendship only when the donor can guarantee the value of what he is giving. We absolutely guarantee the following songs to be the best that we could get hold of—which is merely another way of saying the best that the market affords.

WHEN SHADOWS FALL

By FROST & KEITHLEY

The song that entered Vaudeville after making good in Grand Opera. If we could tell the whole, glorious truth about this song, the article would stand out like a ten-carat diamond in a field of chips. Lovers of Shakespeare say he portrayed every human emotion. We'd agree to this, if the Bard of Avon had written just one thing more—this song.

PARADISE BLUES OH PRETTY PAPA! OH PRETTY PAPA!

By WALTER HIRSCH and SPENCER WILLIAMS

was written for you. If you ever paid anybody to write special songs, you'll get a pretty good idea of how much money you've been wasting, by taking a glimpse of this song. It's making thousands of friends daily.

DOWN THE SUNSET TRAIL TO AVALON

I'LL TRAVEL ON TO YOU

Another gem from the pens of Frost & Keithley, written in the peculiar, inimitable metre which they originated. You can tell by the title that it's the kind of a song your audiences like to hear.

When Homer Deane conceived the idea of writing a waltz with a blues' background, his friends laughed—but we didn't. We knew he had hit upon something worth-while and, since it's our business to give you things of that calibre, we are handing out

Moonlight Blues Waltz

in every form that will tend to standardize it. Theodore Bendix prepared a wonderful arrangement for orchestra; and Harry L. Alford has made an Easy Dance arrangement that will make many a ball-room a merrier place this season.

Sambo says: "White folks ain't got no idea 'bout what blues am. Yo' all gotta be 'bout two-hundred per cent bluer dan blue to sing a song like

I AIN'T GOT NOBODY MUCH AND NOBODY CARES FOR ME

and, say, boss—" We shut Sambo off, because we think he's exaggerating. It's really a cinch to sing this song, as thousands of entertainers will testify.

When The Moon Shines Down In Old Alaska Then I'll Ask Her To Be Mine

This is not a new present from us, as we started to give it to you some months ago. Now it's your turn to give it to your audiences all year 'round.

McKINLEY MUSIC CO.

CHICAGO OFFICE: Grand Opera House Bldg.
E. CLINTON KEITHLEY, Mgr. Professional Dept.

NEW YORK OFFICE
80 FIFTH AVE.



PAINTED FOR LIGGETT & MYERS TOBACCO CO.

FATIMA may never become the *only* cigarette smoked by keen, substantial men of this type. But you will find that Fatima has already become more popular with such men than almost any other cigarette.

This is because men who choose wisely want a **SENSIBLE** cigarette—a cigarette that is cool and comfortable to the tongue and throat and that leaves a man feeling "fit" and clear-headed even though he may smoke more often than usual.

Liggett & Myers Tobacco Co.

FATIMA

A Sensible Cigarette



The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 27, 1916

PRICE, TEN CENTS



THE DURKIN GIRLS

"THE OLD RELIABLE"
The best theatrical paper for sixty-three years
STILL THE BEST

A. H. WOODS' ATTRACTIONS

CHEATING CHEATERS

A Farce Melodrama by MAX MARCIN

With MARJORIE RAMBEAU at ELTINGE THEATRE

ON TOUR

JULIAN ELTINGE

IN
Cousin Lucy

A Musical play by CHARLES KLEIN

The DOLLY SISTERS IN His Bridal Night

By LAWRENCE RISING

REVISED AND ELABORATED BY MARGARET MAYO

JOHN MASON

IN
Common Clay

By CLEVES KINKEAD

Potash & Perlmutter in Society

WITH **BARNEY BERNARD**
By MONTAGUE GLASS and ROI COOPER MEGRUE

Her Market Value

A New American Play by WILLARD MACK

ELTINGE THEATRE
Cheating Cheaters
NOW PLAYING

NEW
YORK
AND

REPUBLIC THEATRE
Good Gracious Annabelle
NOW PLAYING

The Most Beautiful and Up-to-date Theatre in Chicago
NOW IN COURSE OF CONSTRUCTION
IN PREPARATION

Jane Cowl
IN
MONTMARTRE

Suspicion
By
SAMUEL SHIPMAN

That Day
By
LOUIS K. ANSPACHER

Potash & Perlmutter Film Co.
By MONTAGUE GLASS and
JULES ECKERT GOODMAN

King, Queen, Jack
By
WILLARD MACK

In the Net
By
RAMSAY MORRIS

It Is the Law
By J. E. BRADY and
A. J. WESTERMAYR

Thirty Days
By A. E. THOMAS and
CLAYTON HAMILTON

A. H. WOODS, Ltd., London

OFFICE, QUEENS THEATRE

PHILIP KLEIN, LONDON REPRESENTATIVE

NOW PLAYING

Daddy Long-Legs

in association with
HENRY MILLER

Fair and Warmer

in association with
ALFRED BUTT

Potash and Perlmutter

IN

Society

in association with
LAURILLARD and GROSSMITH

The Girl from Cro's

in association with
GEO. McLELLAN

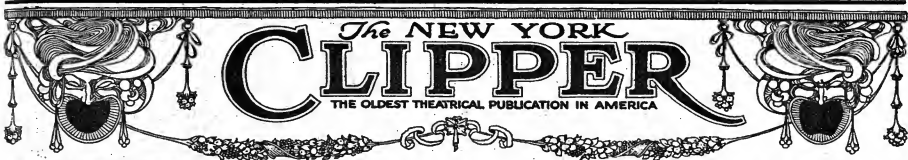
Under Cover

in association with
LAURILLARD and GROSSMITH

SPECIAL NOTICE TO MANAGERS AND PRODUCERS

BY AGREEMENTS, dated July 20, 1914, and Nov. 5, 1915, entered into between A. H. WOODS and WILLARD MACK, said MACK gives to said WOODS an option on all his writings of every form and description for a term of 5 years from the above dates. BY AN AGREEMENT, dated May 22, 1915, entered into between A. H. WOODS and MAX MARCIN, said MARCIN gives to said WOODS an option on all his writings of every form and description for a term of 6 years from the above date. NOTICE.—Any infringement of above agreements, will be prosecuted to the full extent of the law.

A. H. WOODS.



Copyright, 1916, by the Clipper Corporation.

Printed by
FRANK QUINN, 1853

NEW YORK, DECEMBER 27, 1916

VOLUME LXIV—No. 6
Price, Ten Cents

PAVLOVA TO LEAVE HIP. JAN. 13

SUCCEEDED BY KELLERMAN

Anna Pavlova and her ballet will end the season at the Hippodrome on Saturday, Jan. 13, and on the following Monday night will be succeeded in "The Big Show" by Annette Kellerman and her mermaids.

Several times during the season it has been stated by the Hippodrome management, in answer to contrary rumors, that Mme. Pavlova would not leave the cast of the show until the termination of the season.

However, it has been learned that the Dillingham management is now certain that Pavlova is not as strong a box-office asset as they believed earlier in the season and search for an attraction of equal merit that will prove to be a more certain magnet than the Little Russian dance, has been on for some time. Miss Kellerman, having just finished work in a picture and not having appeared on the American stage for some years, was found to be available and negotiations were quickly entered into and closed with her through her husband-manager, James Sullivan.

Miss Kellerman will depart herself in several large glass tanks and will be supported in her act by thirty mermaids, as well as a group of Hippodrome chorus girls. The act is being staged under the direction of R. H. Burnside and will consume the same amount of time on the Hippodrome schedule as the Pavlova specialty.

NOTED ACROBAT IS DEAD

CHICAGO, Dec. 13.—Marcio Berrenti, a member of the Great Yocarris Acrobatic Six, died of pneumonia in the County Hospital. For eighteen years the troupe, headed by Adolph Yocarris, a cousin of Berrenti, including his children, Carmen and Nartessa and William, all of whom were born in foreign cities, has been kept intact.

ECKL BOOKING OVER N. Y. CIRCUIT

Joseph A. Eckl is now booking six weeks over the N. Y. Interstate circuit of vaudeville theatres. He is arranging for five acts on an split week in houses scattered throughout the State.

CLAIRE WHITNEY RECOVERS

Claire Whitney, who has been ill in the Long Island College Hospital for the last month, is able to come again and will shortly start a new picture under the Fox auspices.

MAE MURRAY MARRIED

Mae Murray, the motion picture star, and Jay O'Brien, well known on Broadway, were married Sunday in the studios of the Lasky company on the coast.

FAIRBANKS' MOTHER DIES

Mrs. Ella Adelaide Fairbanks died Sunday morning in her apartment at the Hotel Seymour, and although three of her sons, among them Douglas, the actor, were racing across the country to reach her bedside, none arrived in the city until after Mrs. Fairbanks had died. She was fifty-nine years old.

MAUDE ADAMS SELLS PROPERTY

Maude Adams has sold the four-story building and property owned by her at 22 and 24 East Forty-first Street, and it is reported on Broadway she received \$703,000 for it.

MILIE DAZIE CANCELS PALACE

Milie Dazie in "The Garden of Punciello" was to have been a Christmas week offering at the Palace Theatre, but owing to the illness of her leading man she was forced to cancel.

FRANK TRACY THOUGHT DEAD

A man who died of exposure in front of 269 Bowery Sunday is believed to be Frank E. Tracy, formerly press agent for theatres and circuses. Letters in the man's pockets led the police to believe the body was that of Tracy.

REHEARSE "IN FOR NIGHT"

Rehearsals of a farce by James Savory, "In For the Night," have begun under the direction of Thomas Coffin Cooke. The Empire Producing Company is sponsoring the enterprise. Herbert Yost will appear in the leading role and Lily Cahill is the leading lady.

SLATTERY MANAGING BAYES

Doc Slattery, a former newspaper man and lately connected with the H. H. Frayne forces, has assumed the management of Nora Bayes, who is giving a series of Sunday concerts and matinees at the Eltinge Theatre.

DINNER FOR RIALTO EMPLOYEES

A Christmas dinner will be tendered the employees of the Rialto Theatre after the conclusion of the last performance to-night. Each employee will have one guest. The arrangements are in the hands of Manager Chas. Stewart, Treasurer Edwin Mooney and Director of Publicity Hansch McLaughlin. A vaudeville show will follow the dinner.

GRABER IS SOX SECRETARY

H. H. Graber has chosen Lawrence Graber, one of the treasurers of the Cort Theatre in Chicago, for secretary of the Boston Red Sox.

THOS. GRAY VICTIM OF ASSAULT

MYSTERY IN CAUSE OF ATTACK

Thomas J. Gray, author and playwright, was the victim of a brutal assault Tuesday night of last week, the cause of which is shrouded in deep mystery.

According to Gray, after leaving the Palace Theatre, where he had been watching an act, he proceeded to Sixth Avenue, and was set upon and attacked by a hold-up man.

However, an entirely different story was forthcoming about the attack from persons about the theatre, who alleged that, as Gray was coming out of the alley back of the theatre stage door, a man suddenly darted from a secluded spot in the alley, rebuked him and then pummeled him with his fists, knocking him to the ground twice. It is said that Gray was badly cut up about the face. After the assault Gray went to a physician who dressed his injuries.

No report of any hold-up was made to the police or detective bureau in the matter by Gray, who was confined to his home from the time of the occurrence until late on Saturday, when he appeared for the first time at his office.

Efforts were made to ascertain from the girls in the act the possible cause of the assault or the identity of Gray's assailant, but no information was forthcoming.

Efforts were made to get into communication with Gray, but he was not to be found about his accustomed haunts.

HARRY LEONI DEAD

Harry Leoni, assistant general manager of the American Burlesque Circuit, died Dec. 25 at 9:30 a. m. at his home, 1452 St. Nicholas avenue, New York. He is survived by his wife Ruby, one son, and a brother in Boston. He was formerly connected for many years with Robert Manchester's companies. Services will be held at the house at 1 p. m. today.

WELLS GIVES UP THEATRES

JACKSONVILLE, Fla., Dec. 23.—The management of the David & Orpheum Theatres changed hands this week when Jaks Wells turned these houses over to the Lynch interests. No announcements have been made as to change in the personnel of either house.

HARTFORD STRIKE SETTLED

HARTFORD, Conn., Dec. 22.—The strike of the stage hands here has been settled.

RUSH MAY BUILD ANOTHER

Not satisfied with the theatre he is already building on West Forty-eighth Street, Edward F. Rush has an architect working on plans for another one, to seat between 2,500 and 2,700 and be situated on a Broadway corner. If the plans work out as contemplated, the structure will consist of an office building, with the theatre on the first floor. The definite location has not been revealed.

THEATRE LESTER MARRIED

Manager Buck of Proctor's Fifty-eighth Street Theatre has hit upon a novel scheme of publicity. A small four-sheet circular, in the form of a newspaper, is issued by this house and given away to patrons. Besides containing the announcement of the coming bill, it also prints news and pleasantries of interest to the Fifty-eighth Street Proctorites.

EDESON NOT TO TOUR IN PLAY

Unable to obtain a Broadway theatre, "His Brother's Keeper," the starring vehicle of Robert Edeson, which Edward F. Rush and Lyle Andrews produced early in the Fall, will start a tour of the South, opening at Norfolk, Va., January 16. Mr. Edeson will not go with the company, but, at any time, it is able to secure a Broadway house, will renounce his part.

LORANIE LESTER MARRIED

CINCINNATI, O., Dec. 24.—Loraine Lester, whose stage name is Loriane Leeb, was married yesterday to William Pruette, Jr. Loriane Lester is leading woman of the "When Dreams Come True" company and Pruette is the leading man.

MOROSCO SIGNS HEAD'S DAUGHTER

Lila Carrara, daughter of Anna Held, who appeared some years ago in a big vaudeville act, but has for some time been in Chicago and on the Coast, has returned to Broadway and obtained a part in "Candy Cottage" from Oliver Morosco.

BABY GIRL FOR MRS. EDWARDS

There was a smile on the face of Alexander Edwards, on Orpheum's time, last week, the reason for it being a telegram from New York which read: "Gloria Mrs. Edwards and baby both doing well."

NICOLAI VISITS MOTHER

George Nicolai left last Friday for Oshkosh, Wis., to spend Christmas with his aged mother. He has not missed a Christmas with her since he moved to New York.

VION AHEAD OF SHOW

Joe Vion, back from press agenting a film, has gone out on the road ahead of the No. 2 "Flora Bella" company.

NO MIDNIGHT SHOWS NEW YEAR'S

BELL HALTS MANAGERS' PLANS

The attempt to give performances commencing at 12:01 a. m. New Year's morning was halted Friday, when Commissioner of Licenses George H. Bell held a consultation with the leading theatrical managers of the city and afterwards said none of them would attempt to present a midnight performance.

Several managers had made plans for this special performance and had placed tickets on sale. Many of the burlesque theatres had arranged with the companies scheduled to play their houses the following week to open their engagement with the midnight show. These theatres had conducted expensive advertising campaigns.

Should any of these theatres violate the mandate of Commissioner Bell in this regard they will have their licenses suspended and will not be in a position to give a matinee New Year's Day, it is said.

In discussing the matter, Commissioner Bell said "According to the law I can regulate the hours that theatrical performances should be given and, after thinking the matter over and being consulted with as well, I decided that it would be unwise to permit any midnight performances for New Year's Eve. The action that has been taken in regard to the regulation of entertainments in restaurants and cabarets that night should apply in regard to the theatres."

"I had a talk with Klaw & Erlanger, Lee and J. J. Shubert, The Keith people and Loew and Fox, and all seemed to agree with me that it would be unwise to give a special performance that evening and that none of the houses that they were interested in would give a performance."

"I have been informed that several of the burlesque theatres had advertised performances to commence at midnight, but none of these managers have conveyed their intentions to me. However, I shall serve notice upon them that if they attempt to give a performance that evening, I will immediately suspend their licenses and I don't doubt whether any of them are desirous of losing their licenses on this account."

"As to the regular performances that evening I have advised the managers not to try in any way attempt to give any performance that could be construed as a violation by staging big numbers or ensembles with elaborate settings, for if they do I shall refer the matter immediately to the Corporation Counsel and have him bring suit to recover the \$500 penalty prescribed by law. And should he obtain the judgment against the theatre its license will be automatically suspended."

EDDIE LONG TO DO ADVANCE

Eddie Long will be ahead of the "Funny Mr. Dookey" company with Paul Quinn and Fox and Stearns next year. He barrels will start January 2, and the tour will open January 15, at the Lincoln, Union Hill, N. J., over the K. and E. line.

RAYMOND TO LEAVE HOSPITAL

Joe Raymond will probably be discharged from Bellevue Hospital within a week and placed in a private institution. Agents in the United Booking Office are trying to get in touch with several brothers of his, who are said to be in good circumstances. Should they fail to come to him it is said that the people in the booking office will raise a fund to provide for his maintenance in a private institution.

"STUFFY" DAVIS RECOVERING

Glenmour (Stuffy) Davis, who has been confined to Bellevue Hospital, as the result of a stroke of the brain, is on the way to recovery and it is expected that he will leave the institution within a few weeks.

HOYT JOINS GOLDWIN CO.

H. O. Hoyt, formerly head of the Metropolitan scenario department, has been appointed to act in a similar capacity for the Goldwyn Film Corporation. He assumed his new post Monday.

ORCHESTRA LEADER STRICKEN

MILWAUKEE, Dec. 23.—Roy J. Wakeman, orchestra leader in the Majestic Theatre here, was stricken with apoplexy yesterday afternoon, just as he swung his baton for the orchestra to strike up the overture. He has been removed to his home and is in a critical condition.

SON FOR JEROME BEATTY

Jerome F. Beatty, press representative of McClure Pictures, is the proud father of a nine-month son, who arrived at the New Rochelle, N. York, home last week. Mother and son are getting along nicely.

SCHOFIELD BUYS PLAY

Laura D. Wick has placed a comedy entitled, "A Jolly Good Fellow," written by Deaulon Cliff, with Charles I. Schofield and Isadore Martin.

QUIRK ENTERS VAUDEVILLE

Billy Quirk, screen star, opened at Albany on Christmas, for a route, after the New York, New Jersey, New England, and special numbers by Paul West and William J. McKenna.

SPELLMAN PURCHASES CIRCUS

Frank P. Spellman has purchased from David Hensley the entire Frank C. Hotstock Wild Animal Show for \$150,000. The animals will be assembled in New York in the spring for the new circus, which will travel by motor truck, using 100 trucks and the same number of trailers.

DREW TO CONTINUE "PENDENNIS"

At the conclusion of the run of "Major Pendennis," at the Criterion Theatre, Saturday night, John Drew will continue in the play on tour, since John D. Williams has decided to postpone the production of "The Gay Lord Cox" in which Drew was to have starred.

JANE COWL BACK WITH SELWYN

Rehearsals have begun on a new play by Jane Cowl and Jane Murfin, "Lilies of the Field." The play is to be produced by Selwyn and Company and it will open in this city in the near future. The play will provide a starring vehicle for Miss Cowl.

1200 'SHOWMEN ARE HERE FOR BANQUET

BIG ENTERTAINMENT PROMISED

Outdoor showmen from every corner of the map are now in this city waiting for the banquet of the Outdoor Showmen of the World to convene at the Hotel Astor to-night at 8 o'clock. An attendance of about 1,300 is expected, while thirty buses have been subscribed to at \$100 per box. Three special trains have arrived from Chicago, two from Pittsburgh, two from Boston, and such far away points as Baltimore and Nova Scotia will all have representation.

William H. Donaldson, honorary president, will start the feast of oratory, introducing Frank P. Spellman as toastmaster of the occasion. Other speakers will be: Mayor John P. Mitchell, Hon. George H. Bell, Robert Adamson, Albert E. Brown, Albert Kirsaly, James G. Clyde, E. F. Albee, O. C. Jurney, John Ringling, Marie Klaw, Mayor C. Goldman, Dr. Max Throck and Thomas Keppler.

The following talent from the Metropolitan Opera House will contribute entertainment: Carl Goun, Paolo Martucci and Clementina Hensh. Other entertainers will be: Mollie Smith, Health, Beriber Troupe, Dazie and Helen Goff.

STRAND ADVANCES ADMISSION

The Strand Theatre announces that admission prices for the rear of the orchestra has been raised from 25 to 35 cents for the evening performances on Saturdays, Sundays and holidays. The increased cost of film service and musicians' pay caused the raises. Dr. Wilson, director of publicity, says.

DILLINGHAM ENGAGES EMERY

Edwin T. Emery, producer for the Shuberts for several seasons, has been engaged by Charles Dillingham.

KATE ELINORE HERE SOON

"My Aunt from Utah," a comedy with music, featuring Kate Elinore, is finishing up a successful tour of the South, after which it will be given a New York run.

TWINS FOR MRS. FRINGLE

Jack Fringle, the comic, is now the father of twins, boy and girl. Mrs. Fringle is professionally known as Augusta Weybrecht.

CUNNINGHAM IN HOSPITAL

James Cunningham, legitimate player, was taken to Bellevue Hospital last week suffering with neuritis.

THE DURKIN GIRLS

Kathryn and Helen Durkin, two of the prettiest girls that ever came out of the "wild and woolly West," have arrived on Broadway and received immediate recognition for their beauty and good looks. They are shortly to open an extended engagement over the big time under the direction of Frank Evans.

ALICE HEGEMAN CHANGES

Alice Hegeman has left the cast of Fritz Scheff's new play, "Husbands Guaranteed," and has joined Hammerstein's "You're in Love" in Boston.

KINGSBURY APPOINTED MANAGER

George A. Kingsbury has been appointed by Winchell Smith and John Golden manager of the new "Turn to the Right" company.

LOEW AND SCHENK IN FRISCO

SAN FRANCISCO, Dec. 23.—Marion Loew and wife and Joe Schenk and wife, formerly Young Columbia, have been away for a few days on their way to the Southern part of the State for the purpose of opening a new "movie" studio.

INTERNATIONAL AFTER NEWARK HOUSE

NEWARK, N. J., Dec. 23.—It is reported that the International Circuit people, who lately closed a season of eight weeks, at the Orpheum Theatre, are negotiating for a lease of the Lyric, which is devoted to vaudeville and pictures.

SAM BLAIR TURNS PRODUCER

Sam Blair has acquired the production rights of "In the Forest," a Hungarian play about the life of Emil Nivinsky. Blair's present job is that of agent for the Dilly Sisters in "Her Bridal Night."

ANNA LOYD ASKS DIVORCE

Anna Lloyd has filed papers for a divorce from her husband, Harry Lloyd. The defendant is a son of the late "Pinger" Walton. Miss Lloyd has appeared in "The Gingerbread Man" and "Babes in Toyland" companies.

ALICE DOVEY TO MARRY

Alice Dovey, the prima donna of the "Very Good Eddie" company, and John E. Hazard, the comedienne of "Miss Springtime," are to be married in the spring. Hazard and Miss Dovey were co-members of the "Very Good Eddie" company when it opened at the Princess Theatre last season. Later Hazard retired from the cast.

WALTER COLLIER ILL

BOSTON, Mass., Dec. 20.—Walter Collier, business manager for Otto Skinner, was taken seriously ill here and was removed to the Brookline Hospital.

EARL KING DEAD

CHICAGO, Dec. 22.—Earl King, well known in dramatic circles, died of heart failure recently in the lobby of a Chicago hotel. The body was shipped to Brooklyn, N. Y., for burial. Mr. King leaves a wife, Helen Tryon King, of Auburn, N. Y.

BLANCY CHOOSES NEW TITLE

"The Blunders of Youth" is the new title chosen to replace "In Walked Jimmy" on the piece which Harry Clay Blancy has been presenting over the International Circuit.

BALLET RUSSE ON COAST

SAN FRANCISCO, Dec. 23.—The Dischle Ballet Russe is announced for five nights and one matinee beginning Tuesday, January 2, at the Valencia Theatre.

DURAND IS INCE PRESS AGENT

O. W. Durand has arrived from California to act as special press representative in New York for Tom H. Ince.

MANAGERS ARE LIBERAL WITH XMAS GIFTS

TREES AT MANY THEATRES

Santa Claus did not hold himself aloof from the employees of the New York theatres Christmas day. The owners of the various places of amusement throughout the city liberally distributed presents among all of their employees.

Charles Dillingham presented to the house employees of the Hippodrome, as well as the members of the show, a good portion of their weekly salary as a Yuletide offering. At the Globe Theatre, all of the house employees received an extra week's salary, which was dispensed by Manager Harry Klein. Messrs. Dillingham, Ziegfeld at the Century, also made gifts to the house and professional employees. Klaw and Erlanger gave gifts to every employee from the manager of the theatre to the back door man in every one of the houses under their control. The Shuberts did likewise, presenting \$30 gold pieces to each of their treasurers, \$10 coins to the assistant treasurers and other appropriate gifts to the other attaches of their theatres.

Cohan and Harris presented an extra week's salary to each of the employees of the Cohan and Harris Theatres, as well as making gifts to the members of the "Captain Kidd, Jr." company, which is playing at the house. The Selwyns, A. H. Woods, the Harris Estate and William A. Brady also presented an extra week's salary to their employees.

The management of the Rialto gave each of their 100 employees a sum of money equal to one-half of their weekly salary. At the Strand, Managing Director Harold Edcl distributed out the bonus checks, which are handed out yearly to the employees of the house.

With the people back of the stage line everything was merry throughout the day, despite the fact that they had to give an extra performance in the afternoon. After the curtain rang down on the afternoon performances the members of some companies assembled on the stage about a Christmas tree and received presents, which were distributed by the principal members of the cast. Presents were distributed in this manner at the Century, Hippodrome, Wintergarden, Knickerbocker, Hudson, New Amsterdam, Casino, where Anna Held portrayed the role of Santa Claus, and practically all of the other theatres.

All of the burlesque theatres also had their Christmas tree. At the Columbia, George Beiridge acted as host to the members of his organization. At the Star Theatre in Brooklyn, Amy Evans, prima donna of the Broadway Belles, played the part of Kris Kringle and distributed gifts to every member of the company from a Christmas tree which she had placed in her dressing room.

The employees of the Union Square and Daly's Theatres were the guests of Manager B. F. Kahn at a Christmas dinner, which was given upon the stage of the Union Square Theatre after the evening performance Monday night.

MAY SHIP FILMS BY MAIL

WASHINGTON, D. C., Dec. 26.—It is reported here on good authority that the Postmaster General is to issue an order permitting the transportation of motion picture films by parcel post. The order is to be subject to the rules of the Interstate Commerce Commission and certain precautions must be taken in the packing of the films, it is stated.

BAILEY TO PRODUCE NEW PLAY

The cast for "The Victim," a new play by Oliver Bailey, which he will also produce, is now being chosen. Julia Dean will be seen in the leading role.

STRAND GETS PICKFORD RIGHTS

The Strand Theatre has contracted with the Art Craft Corporation to show Mary Pickford's and George M. Cohan's feature pictures exclusively in New York.

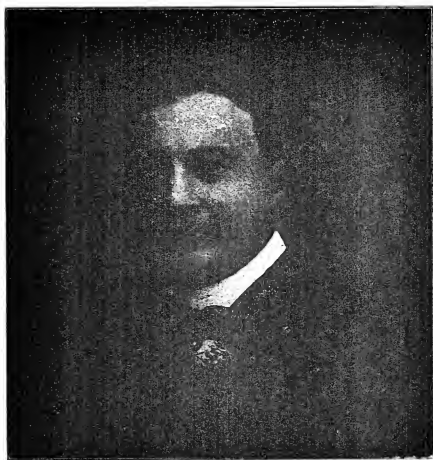
RAT-MANAGER WARFARE AT STANDSTILL

RUMORS OF TROUBLE IN BOSTON

Matters pertaining to the threatened war of the White Rat on the vaudeville managers in and about New York were apparently at a practical standstill during the past week.

Last Tuesday night, prior to the weekly meeting of the organization, Mountford and William J. Fitzpatrick walked into the hall unexpectedly after having suddenly returned from Chicago. Both of them addressed the meeting, but did not enlighten the members much as to their conten-

HENRY E. DIXEY



The American Actor—par excellence who won fresh laurels for his versatility at the Palace Theatre last week.

MANAGER CHARGED WITH THEFT

Samuel Edelman, formerly manager of the Penn Garden Theatre in Washington, D. C., was arrested here last week on the charge of the theft of a mink box, which Mrs. Besley claims to have lost in the Penn Garden Theatre. Dec. 4. Edelman had come here with his wife, after giving up his position in Washington.

MACCUDRY PLAY FOR I. C.

"Pedro, the Italian" or "From Pubstact to Nobility" is the name of a new play by James Kyle MacCudry, which will go over the International Circuit. MacCudry will play the lead, supported by Pearl Ford, Kate Woods Fiske and a capable cast.

OAKLAND THEATRE STAFF NAMED

OAKLAND, Cal., Dec. 26.—The following will comprise the house staff of Turner and Dandies new theatre here:

George E. Thornton, resident manager; Albert Hay Malotte, musical director; Wm. H. Jobelman, publicity manager; E. J. Merlin, assistant manager; James Du Frane, stage manager; William E. Nichols, chief electrical operator; Mrs. Emma B. Wynn, and Claude L. Langley, managing director of the T. & D. Circuit.

JOHN F. SANDERSON MARRIED

LYNNBURG, Va., Dec. 22.—Announcements have been received of the marriage in Hagerstown, Md., of John F. Sanderson, Jr., formerly manager of the Gayety Theatre, this city, and Gladys Uhler. Sanderson is a well-known singer. A year ago he accepted the management of a picture house in Hagerstown.

"EDDIE" GEISENHEIMER DEAD

Edward G. Geisenheimer, who conducted a music hall in Port Jervis, N. Y., where many celebrities had their initial training, died December 18 at Matamoras, N. Y. Mr. Geisenheimer was well known to the theatrical profession as hotel proprietor, caterer, restaurateur and manager.

"WOMAN OF TODAY" CLOSÉS

BALTIMORE, Dec. 23.—"A Woman of Today," James Forbes' new comedy, brings its one week of trial tour to an end here tonight. Changes will be made in the cast and the play itself, and later in the season Selwyn & Co. will bring it to New York.

KITTY REID DIES

SAN FRANCISCO, Cal., Dec. 23.—"Kitty" Reid, widow of Charles Reid, the famous minstrel, died here from heart failure. Known as "the Angel of Mercy" she had nursed and cared for old folks at the city's poorhouse for more than eighteen years.

WOMAN TO DO PUBLICITY

Mrs. Winifred Harper Cooley, dramatic critic and writer of feature stories, has joined the ranks of the theatrical publicists with an office in the Longacre Building.

ADA MURRAY DIES IN OAKLAND

OAKLAND, Ill., Dec. 22.—The body of Ada Murray, who died recently in Oakland, Cal., while appearing on Pantages time, has been received here for interment.

LONDON GETS GARDEN NUMBER

The Empire Music Hall, London, has added the rights for "The Girl You Hit the Girl You Get" number, now on view in the "Show of Wonders."

LEWIS ENGAGES SONG WRITER

Henry Lewis, leading comedian with Anna Held, has engaged Charles McCurn to write all songs which he will use hereafter.

"HUSBAND'S WIFE" FOR LYCEUM

"Her Husband's Wife" has been revived by Henry Miller and follows "Mile-a-Minute Kendall" at the Lyceum.

SHEPHERD FOR ENGLISH HALLS

Bert Shepherd sails for England January 14 to open in London for a tour of the halls.

NO TROUBLE IN CHICAGO

CHICAGO, Dec. 26.—Nothing new in the White Rat-Managers situation developed here in the last few days. Harry Mountford and his aides are in the city.

VAUDEVILLE

OSCAR'S WRITS FAIL TO STOP KEITH SHOW

RIVERSIDE OPENS XMAS NIGHT

Despite the efforts of Oscar Hammerstein to prevent the R. F. Keith management from opening the Riverside Theatre, Broadway and Ninety-sixth Street, through legal proceedings, the house opened on Christmas night. This was accomplished after Attorney Edward E. McGill and Maurice Goodman, acting for the Keith interests, had obtained a stay of an injunction granted to Hammerstein, by Justice Tompkins in the Supreme Court in White Plains. The stay was granted by Justice Stapleton of the Appellate Division.

The hearing on the stay will be held during the present week and pending the decision of the Court the house will be operated as originally scheduled, giving two performances daily.

In his application for the injunction, Hammerstein alleged that the defendants entered into an agreement with him, dividing the territory of Greater New York into amusement zones. It was the purpose of the agreement, said Hammerstein, to keep vaudeville managers and theatre proprietors from conflicting with each other. He said that this agreement was made on Feb. 11, 1907, and was being violated by the anticipated opening of the Riverside Theatre.

On hand at the opening were all of the officials from the Keith executive offices and the United Booking offices, headed by E. F. Albee and A. Paul Keith. Those who were with them included J. J. Maloney, Maurice Goodman, Arthur White and Eddie Darling. Elmer F. Rogers, manager of the Palace Theatre, was in active charge of the arrangements, with I. R. Samuels of Mr. Maloney's staff, who is acting as temporary manager of the house in the absence of E. G. Lauder, son-in-law of E. F. Albee.

Promptly at 8:05 P. M. without any preliminary formalities, Conductor Julius Lenberg wielded his baton and his orchestra rendered the strains of "The Star Spangled Banner," while the audience remained standing. After this the regular overture was played and the bill opened with the "Five of Clubs" as the first act to tread the boards of this stage under the Keith management.

Most of the staff of the house were recruited from the various Keith houses in the city. James Peppard, formerly treasurer of the Colonial, is in charge of the box office, assisted by Paul Ryner and Frank Kauff. Carroll Pierce is assistant manager and W. J. Willis is in charge of the door. Eban Thomas, formerly stage manager of the Colonial, is stage manager, and his crew was recruited principally from that house and the Eighty-first Street Theatre. The salary list of the new house is among the largest in the Keith theatres.

MORRIS RETURNS TO ACT

KNOXVILLE, Tenn., Dec. 25.—After a severe illness contracted in Colorado Springs, five weeks ago, William Morris, of the team of Morris and Sherwood, made his first appearance with his partner at the Grand, this city, last week.

CHANGE TIME OF ACT

Minerva Courtney and Co. have changed the time of their new vaudeville playlet to "A Happy Birthday." It was formerly entitled "Pants."

SELBIE TO GO BACK HOME

Lola Selbie, who has been playing the vaudeville circuits of this country for the past three years, returns to her home in London this April to open an engagement at the Palace.

ISABELLE D'ARMOND TO QUIT

Forced through illness to discontinue her act with the Keiths, Isabelle D'Armond is to indefinitely retire from the stage. It is her intention to regain her health at Saratoga Lake, N. Y. O'Neill has signed with Geo. Edwards for the new Reisenweber Revue.

"SOME WARRIORS" FOR VAUDE

"Some Warriors," the Chinese Lipson-Shipman playlet, presented at the Friars Forum, has been secured by Lewis and Gordon for vaudeville and may be seen at the Palace again. In the Friars' presentation Louis Mann, Frank Monroe, Jack Gardner and Leo Corliss were in the cast.

JUNE JANIN ENTERS VAUDEVILLE

June Janin has left "The Bird of Paradise" for vaudeville and will be seen this season in "Petitiotto," portraying the role created by Joe Walcott.

GERRARD IN VAUDEVILLE

Alfred Gerrard has forsaken the legitimate stage. He opened in vaudeville in Lowell last week. Gerrard has joined forces with Sylvia Clarke.

VAUDEVILLIAN LÖSES SUIT

Marie Fenton, a vaudeville performer of Brooklyn, lost her suit in the Supreme Court last week for \$10,000 damages for injuries sustained by an automobile owned by Jacob Hirschberger, a wealthy furrier. Miss Fenton claimed she was run down by a touring car in September, 1915, and that the fault was with the defendant.

WILL FORM NEW VAUDE. CIRCUIT

G. E. Whitman of the San Bernardino office is making a trip through the West and Middle West to arrange for the establishment of an independent vaudeville circuit. His object is to get theatre owners not affiliated with the V. M. P. A. interested in the new enterprise. Bookings on the new circuit are to commence Jan. 15.

ANNA NICHOLS RECOVERS

Anna Nichols, the playwright, has recovered from her recent operation.

THIO 15 YEARS TOGETHER

Christmas Day, Dr. Witt, Burns and Torrence celebrated their fifteenth year of association together. They are appearing on the Orpheum Circuit in "The Awakening of Toya."

EDELSTON BACK FROM LONDON

Will Edelston, who has just returned from London, will back act with vaudeville acts. He says conditions in London are very favorable for the American actor.

McGANN REHEARSING NEW ACT

Brown, Dec. 25.—Jack McGann is back in this city for the holidays, rehearsing a new act with Rae Atherton to go on the Loew time early in January.

MILIE ROZELL: IN EAST AGAIN

Milie Rozell has just returned from an extensive tour of the West and will remain in the East for the rest of the season, presenting her dancing specialty.

TOBY CLAUDE IN VAUDE. AGAIN

Toby Claude, the English comedian, will open a vaudeville tour this week in a singing act. He reached here from across the Atlantic only last week.

WELSH AND CRANE IN GIRL ACT

Frank Welsh and Frank Crane are to be featured with seven girls in a new musical act entitled "The Exoticists."

TO PRODUCE "THE ELOPERS"

The Henderson Players, a new vaudeville producing firm, will offer "The Elopers," a playlet by Margaret French, as their initial production.

ADJOURNED AGAIN

In the Bronxville Court on Dec. 21 the well-known Oliver-Pittsford case came up for its tenth hearing and was adjourned until May. Neither James A. Timoney, attorney for the White Rats, Pittsford, nor Oliver were present, although Timoney sent a representative.

NED DANDY HAS NEW ACT

Ned Dandy is producing an act entitled "Oh, You Devil," a miniature musical comedy with ten people, headed by Billy Lange and Gladys Alexander. The act will open on the U. B. O. time the middle of January.

SYLPHIDE SISTERS WITH STOLL

The Sylphide Sisters have been booked for a tour of the Moss & Stoll Circuit by Joseph E. Shea and sailed for Liverpool last Saturday, where they open New Year's Day.

ACTS GO ABROAD

Willie Edelston has sent the following acts to England: Ford & Truly, Gardner's Maids, Sybil's Sisters, James Fletcher, Waters & Morris, and Ford & Urmah.

PONY CANTOR WITH WARD GIRLS

Pony Cantor has replaced Bonnie Fontaine in the Van and Ward Girls act.

PATSY'S PATTEN

There is a decided difference between the Keith Brothers billed as acrobats, you can be sure the press has never seen the act or has a poor understanding of the English language. If the country were not flooded with mediocre dumb acts just at present—these boys, working for ridiculously low salaries, would be receiving their just recognition—and be featured on all big time bills.

Rosie Crouch, who has been lying in wait for a dancing partner for the past two months, announces she has made a real find in the person of Fred Carr, an English boy, who she claims is a really funny fellow besides being a dancing wonder. "Commodore" Bentham is arranging a New York opening for them.

Corinne Francis of Hunting and Francis has just written a sketch which should prove a big novelty. It's a sort of prelude to a fast dancing specialty, and the La Vars are the lucky dancers who drew it. It is called "Special Delivery" and the characters are two kids.

Sophie Tucker, the "Mary Garden of Ragtime," engaged to be married! All the details to be gained up-to-date are that he has lovely eyes and is worth a million. The wedding will not be solemnized until next season.

Every mother's son should see Jean Adair's splendid portrayal of that delightful mother—Maggie Taylor Waitress. If you don't just want to take her in your arms and hug her close to your heart, then you're not the right kind of a son.

Victor Morley is going to shove the big act he has been appearing in for some time past and will be seen shortly in a skit specially written around his own particular talents and his beautiful wife, Carol Parsons.

Won't someone start a real popularity contest like the one Irene Franklin won by a eyelash from Eva Tanquary and Alice Lloyd some years ago.

Robert Emmett Keane is returning to London shortly after the holidays to fulfill his London engagements. He is taking his family back with him.

Marie Stoddard has a billing that means something: "The Bud Fisher of Song." At the same time it is not doing Bud Fisher any harm.

Josephine Gasman, known professionally as "Phina," is mourning the loss of her father, who died in California last week.

Someone told the man that works with Texas Guinan, years ago, that he was a little boy, and he has never got over it.

REVIEW

PALACE

The bill this week can be characterized as a singular carnival composed of six women and five men. Three of the women are stars in their own right, and the honors were close. Stella Mayhew won first position for her contagious humor, Blossom Seeley first for her caricature and song reading, and Emma Carus led with her smile and versatility.

In the midst of all these was the star Howdini.

Fauscho and Marco, a dancing violinist and a charming girl dancer, opened the bill and were genuinely liked. Scorpioni, the Russian boy tenor, is accompanied, on the piano by Leon Varrara, another Russian boy. Scorpioni sings classical and operatic selections, but one little number in perfect English lifts him quite out of the foreign atmosphere and establishes him firmly in the hearts of his hearers.

Smith and Austin have a clever act filled with amusing tomfoolery and eccentric dancing with large dummy figures.

Stella Mayhew, featuring a song and story (though it does not say so on the program), was just as happy as she could be and made the audience feel that they didn't care how fast they got if they could only get to the factory as fast as she.

After her first number and while she is changing her costume, Billie Taylor sings a popular song and she comes on at the finish laughingly informing the audience that just as soon as her back is turned he gets fishy. These songs and chatter are original, personal, and thoroughly pleasing.

Howdini, the world famous self liberator, opened his new offering with a moving picture explanatory of his Chinese water torture cell. This latest invention of Mr. Howdini's is as thrilling as the most blasé theatre-goer could expect. He opens with his straight-jacket exhibition which, is always interesting, then his angles are clamped and locked in the centre of a tank of water and is lifted into the air feet foremost and dropped into a tank of water. The top of the tank is then closed but he releases himself in a few seconds.

Blossom Seeley opened after the intermission with a clever little prologue leading into her rhapsodic studies. Billie Bailey and Lynn Cowan are two boys cheek full of personality and lead themselves nicely to this offering. Miss Seeley's attractive personality and excellent delivery make her stand quite alone in her style of work.

Emma Carus and Larry Comer are as personal in their remarks about each other as Stella Mayhew and Billie Taylor earlier in the program. They are two splendid performers. Miss Carus stands out in the whole show through her versatility.

If anyone has overlooked Johnny Dooley and Yvette Rugei, they should see them in this big bill. On next to closing, following an almost entire comedy and singing bill, they deserve recognition for the honors they received.

E. Merian's Swiss Canine actor, working throughout the act in wooden shoes. The certainly one of the big novelties in the way of dog acts.

RIVERSIDE

If anyone had a doubt as to whether the public's interest in vaudeville was dying out, they should have been at the opening of this beautiful place of amusement Xmas night. Packed to the doors with a representative audience such as attends openings of legitimate theatres, the management had much upon which to congratulate themselves, for the program was flawless. As many old timers said: "It was a Percy G. Williams and B. F. Keith opening in one."

During the past weeks of strife and turmoil, while factions were seeking to tear down vaudeville, managers with an idea of uplift of this form of entertainment have been busy studying the public demand for high class amusement. This theatre, the latest of big time houses to throw open its doors, reflects great credit on E. F. Albee, the head of the Keith interests.

The bill started off with a rush. The Fire of Clubs, the best and fastest opening act shown here this season, was followed by Phina and Her Piccaninies, an act that stands by itself in present day vaudeville.

Raverville is a melange of rural mirth and melody from the moment the endless gangs of checkers is rudely interrupted, to the brass band finish.

Oscar Caudino just walked out on the stage and into the heart of everyone present. Seldom does it fall to the lot of a single woman turn to meet with such vociferous applause as greeted Miss Cunningham's last two numbers. She made a charming speech in knowledge.

Harry Green & Players in "The Cherry Tree" has the distinction of being the only sketch on the bill and closed the first half with wonderful success.

Julius Lenzburg and his augmented orchestra came in for a goodly share of applause at intermission.

Merville Ellis, artist at the piano, and Edna, sister Irene Bordoni opened the second half of the bill most effectively.

Julius and Edna still features one of the members of the orchestra, in one of his solos and insists on him getting up and taking a bow. He also did a special bit with Mr. Lenzburg. American girls would do well to study Irene Bordoni's act of expression, if nothing else.

Availing & Lloyd just walked on and made a long laugh until they were tired out. They should cut their act a little for this big bill. In fact the last half of the bill should be cut down a trifle.

William Rock and Frances White, assisted at the piano by Willis White, made their usual big hit. The audience were anxiously awaiting for them even at that late hour and they received a big reception. Little Miss White's delightfully severe style of dressing, showing up wonderfully well in the sketch, was the high point of the play before her. Needless to say, she did not suffer from comparison. She is developing into quite a comedienne too, let it be known.

McLean's celebrated leaping hounds and many other dogs of various kinds, did so many things it would be hard to describe them. Anyway, everyone stayed in to see them—and the big show closed at 11:25.

COLONIAL

The usual holiday audience was in evidence at Monday's matinee, and following the spirit of Yuletide, the performers sent each act over for a solid hit.

Aside from these advantages the program was remarkable from opening to closing, and in the judgment of many, one of the greatest of the season.

The Levites, Pat and Jolie, in a slack and light weight act, opened and pulled down three bows. The man does the bulk of the work, executing many difficult feats astride a bicycle. The young woman looks good in white footings.

Paula DeForest and Allen Kasma, in a syncopated little farce called "You Can't Believe Them," had no trouble in convincing that they are there as singers and dancers. Miss DeForest has a wonderfully stage presence, is full of personality and knows how to wear pretty costumes.

Miriam and Irene Marmezin, in classic dancing, found it rather hard going at first, but finally got their audience and closed big. Both girls are capable dancers and make a fine appearance. Their principal number was called "The Amazons."

George Olcott, offering his "Comic Opera In Ten Minutes," made his usual good impression. Olcott has added a humorous recitation to a finish, getting away from the old stereotyped song idea.

Lewis and Gordon have a splendid one-act comedy, "The Night Boat," employing six people. It had them "holding on" at the matinee. It has a clever little story about a boatload of people we captain, ending in a funny mixup. The characters are all well portrayed, with Elsie Glynn being prominently cast.

Little Marion Weeks, with a splendid repertoire of old and new songs, opened intermission, and judging from the reaction accorded her, sustains her title of one of America's leading coloratura sopranos. Miss Weeks looks charmingly, sings charmingly and is brimful of charming personality. Her songs are all songs of G above high C, and in all her numbers her voice rang true.

Laura Burt and Company in "Lady Gosip," the comedy played so successfully by the Burt girls, makes a good share of success. Miss Burt is a clever actress and was convincing in her character. Her supporting company was well cast.

Gladya Clark and Henry Bergman, assisted by Cliff Hess and the piano, presented a song revue with all Irving Berlin songs, almost walking away with the show. The team has improved 100 per cent, since their last appearance in vaudeville. One no doubt the fact that the real finishing touches were given both with the Lew Fields show, in which they were a feature. A new Berlin song, introduced for the first time, appears as the ear-liest in the show, as well as all this young genius ever wrote.

"The Act Beautiful," introduced by Wm. Edgrefire, consisting of a posing horse and several dogs, held them seated until the finish. It makes a corking good closing act and one of the best that has appeared here in some time.

The Pathe News Pictorial sent them home in good humor.

ORPHEUM

Leo Beery is a young man of engaging presence and no little degree of talent. Why he does not fit himself with more original material is a problem answered best by himself. Surely he must know that he is using Alford Wolsen's mode of entrance and exit. The musical dialogue employed to such good purpose at the piano likewise, in form at least, if not in substance, has been identified with the act of Will H. Fox for at least twenty-five years.

The closing song of Eddie Carr and Company conjured up memories of Press Eldridge. It is a long time since "The Duty of a Wife" was sung in a local vaudeville theatre. Eddie evidently has an excellent memory, not only for songs but for comedy bits as well. The act is a conventionally constructed farce, allowing the agile Mr. Carr and his "co" plenty of opportunities for impromptu humor. The audience accepted everything in the light and pleasant spirit it was offered.

Henrice Wright and Rene Dietrich are two actors who break all vaudeville conventions by possessing real voices. Wright sings numerous songs in a clear, well modulated tenor up memories of Press Eldridge. It is a long time since "The Duty of a Wife" was sung in a local vaudeville theatre.

"Kisses." S. Jay Kaufman, a journalist, the author. William Gaxton, an actor, the principal. A novel one-act play. The proper classification of this offering it must be novel. But is it? Wasn't Paul Armstrong's "Woman Propose" almost identical in theme? It was. There is some difference between the two places. Besides, the rather laborious and always obvious attempt to imitate the apigrammatic speech and cynical style of G. Bernard Shaw, not to mention the use of a dramatic method suggesting Oscar Wilde over so slightly in "Kisses," is a bit indicative to somnolence at times. "Woman Propose" was different. It was interesting and well written. The audience liked "Kisses." It scored a hit.

Julius Tannen, a comedian, and George Perry, a comedian, opened after the first act. A pair of genuine comedians, opened after intermission. The act is substantially the same as it was when presented at the Palace two or three weeks ago, as far as the entertainment routine is concerned. The young lady who warbled a song or two, however, is missing from the line up. The colored gentleman carried by the turn just simply tore things apart Monday afternoon, with his harmonica solos. We trust he won't feel offended if we call him a virtuoso. He fulfills every meaning of the oft misapplied term.

Julius Tannen, on late, secured his share of the honors of the best single entertainers before the public. Julius worked a trifle too fast for the Brooklynites. By Thursday they will probably catch up with some of his more mobile patter. He is a clever, clever, a standard equity riding combination opened. They gave the show an excellent start.

Joe Fanton and Company at the other end of the bill sold them in, exceptionally well. The turn consists of three stunts who perform wonderful feats on, and with the aid of flying rings.

Bessie Clayton and company offered her latest torpichousen specialty.

RIVERSIDE THEATRE'S



FRANCES WHITE

WILLIAM FRANCES
ROCK and WHITE

In a Dansante Characteristique

Mr. Melville Ellis
Miss Irene Bordoni

Entire Stage Picture by Ellis

AT THE
PIANO
IN
SONG



IRENE BORDONI



CECIL CUNNINGHAM

CECIL CUNNINGHAM

The Comedienne Extraordinary in a
Song Repertoire by Jean Havez

IN NEWEST KEITH HOUSE

L STAR OPENING BILL

FELIX RUSH

Featured with Rolfe and Maddock's
"RUBEVILLE"

Personal Direction Jack Sturges

Meehan's Leaping Hounds

(THE MOWATTS) Appearing in

THE FIVE OF CLUBS

HARRY GREEN ^{and} PLAYERS

In Aaron Hoffman's Playlet "THE CHERRY TREE"

PHINA and Her PICKANINNIES

AVELING and LLOYD

Two Southern Gentlemen

BROADWAY and 96th STREET

CLIPPER

THE CLIPPING PUBLICATION OF AMERICA

Founded in 1881 by Frank Quinn
Published by the
CLIPPER CORPORATION
Orland W. Vaughan, President and Secretary
Fred C. Edwards, Vice President
John C. Mulligan, Treasurer
304 Broadway, New York
Telephone Bryant 612-615
GRAND W. VAUGHAN, Editor
Paul C. Swinbart, Managing Editor

NEW YORK, DECEMBER 27, 1916

Entered June 24, 1909, at the Post Office at New York, N. Y., as second class matter, under Post Office No. 350, dated March 3, 1909. The CLIPPER is issued every WEDNESDAY. Form Close on Monday at 3 P. M.

SUBSCRIPTION
One year, in advance, \$10.00, six months, \$5.00; three months, \$3.00. Canada and foreign postage paid. Single copies 10 cents. Payment in advance on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 210, 35 S. Dearborn St. CASPER NATHAN, Manager.

Southwestern Office—115 Grand Ave., KANSAS CITY, Mo. AL. MAXWORTH, Manager.

Addres All Communications to
THE NEW YORK CLIPPER
124 Broadway, New York
Registered Cable Address, "AUTOCUT."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL FOR NEW YORK AND VICINITY AT THE FOLLOWING PLACES: 17 Green Street, CHAS. G. ROSS, Ltd., London; Avenue de l'Opera, Paris; Francis & Taylor, P. L. & Co., New York; 124 Broadway, New York; Stationery Co., 128 Exchange Street, New York; N. & W. Australia.

LIEBLER AGINS IN FIELD

Since the firm of Liebler & Co. went out of existence about two years ago as the Liebersons, father and son, have followed pursuits outside the dramatic field, but they now return to the fold as members of the Liebler Corporation. The incorporators of this new producing concern are Theodore A. Liebler, Sr.; Theodore Liebler, Jr., and Frederick Staalhoop, who was formerly general stage director of the old Liebler company.

The direct object of the formation of the Liebler Corporation is the production of two plays, which Liebler, Jr., has written, but productions of other authors' plays will be made and the direction of the tours of stars handled.

The Liebersons will find many friends to welcome them back into the managerial fold, for the old firm of Liebler & Co. had many admirers. The productions of this last named concern for years rivaled the best in the country and placed the firm among the world's leading producers. Under this firm's direction appeared many of the leading lights of the dramatic stages of the world, while productions like "Joseph and His Brethren" and "The Garden of Allah" equalled in splendor and elaborateness any of the "big shows."

The first offering of the newly formed company will be given early in January, and with the knowledge of what the Liebersons can do the eyes of the legion of their friends will be upon them, coupled with the sincere hope that success will once more perch upon their ventures and restore them to their once enviable position among America's leading producers.

It was under this firm's direction that Viola Allen and Eleanor Robson became stage divas. Dora Davenport brought America by the same management. In fact the firm's career was one of brilliant accomplishments.

ANSWERS TO QUERIES

F. K., New York.—John W. Kelly was born in September, 1857, and died June 28, 1890.

J. H. L., Buffalo.—Eddie For appeared in "Blue Beard, Jr." at Niblo's Garden, in 1890. The engagement lasted six weeks.

A. R., Spokane, Wash.—Jumbo was killed Sept. 16, 1888, at St. Thomas, Can.

F. K., Saskatoon, Sask.—Marie Dressler was born in Canada in 1860.

W. B. F., Pasco, Wash.—Helen Hale was in the cast of "The Man from Now," in New York City.

F. K., Tacoma, Wash.—The Sullivan and Conditine show in Seattle you mention, The Coliseum, opened Sept. 30, 1907.

R. F. F., New York.—David Warfield played "The Music Master" outside of New York the greater part of the season of 1906, appearing in some of the larger cities of the country.

F. R., Oakland.—Dillon and King and their "Ginger Girls" closed their engagement at the Columbia Theatre, Oakland.

DISLIKES CRITICISM OF ACT

Editor, The New York Clipper.
Dear Sir: In last week's issue of a theatrical weekly a known verse panmug has given the act known as "Doss the Man That Grows." In fact it was not a legitimate criticism of the act, but as nasty a roasting as I ever read.

It was also mentioned that "Doss" was a copy cat of Willard, who does a growing act, and that he, Doss, twisted Willard's hilling.

This is to certify that "Doss the Man That Grows" was engaged by me to do his act at Hubert's Fourteenth Street over twenty years ago, and I heard him introduced hundreds of times as "Doss the Man That Grows." I trust in justice to a showman of the Old School that you will publish this letter.

Respectfully yours,
JOHN H. ANDERSON,
Manager, Hubert's Fourteenth Street.
From 1897 to 1910.
Dec. 12, 1916.

THE PLAY PRACY EVIL

Editor, The New York Clipper.

Dear Sir:—Knowing your paper to take an interest in the betterment of the profession, I write to call your attention to an evil which in spite of constant attempts at elimination, is still in existence.

I am a firm believer in cause and effect, and as I believe the play pirate is the effect of an evil cause, I would suggest eliminating the cause.

The cause, as all those who have dealt with play brokers can confirm, is the exorbitant royalties charged by the broker, and I think the first step towards stamping out play piracy would be the removing of this cause—the real evil.

A Western Manager.

ence. I speak of the play piracy evil. It is not necessary to call your attention to the existence of the evil, for you already know, but to the remedy.

I am a firm believer in cause and effect, and as I believe the play pirate is the effect of an evil cause, I would suggest eliminating the cause.

The cause, as all those who have dealt with play brokers can confirm, is the exorbitant royalties charged by the broker, and I think the first step towards stamping out play piracy would be the removing of this cause—the real evil.

A Western Manager.

THE OLD FASHIONED USHER

Editor, The New York Clipper.

Dear Sir:—What has become of the old-fashioned usher?

Just a few nights ago I visited one of the best theatres in the city and the usher started me down the aisle, the while saying something about a row and a seat number. When I questioned him further he seemed hurt, and as soon as possible, hurried to the rear of the theatre where he indicated on the cushions.

Many of these youths seem to have only a passing interest in doing what they are really paid for. Occasionally a person has trouble in obtaining a program.

"Old Timer,"

RIALTO RATTLES

An understudy is usually anxious to get a part, but well wagger our last summer's straw hat that the person who holds down this job with "Mr. Antonio" was missing when "Capitano" recently sprained his ankle. "Capitano" is a donkey.

FRIDAY WON'T DO

Bud Friday, former theatrical man, having become ordained a minister, is to become an evangelist. All of the superstitious persons won't hit the Friday trail for fear of having hard luck, even after reaching heaven.

WILLY NILLY FLOWING

Daddy Belasco says American playwrights are in too much of a hurry. This won't make any difference to a lot of them, for they have no place to go, anyway.

FAYNEFUL

If B. Iden Payne is correct in his statement that "the same motive impels us to go to the drama, impels us to go to church," God help the drama!

A MATTER OF CLOTHES

Speaking of vanderpeltville, Tom Mahoney observes, "Some performers think that cleaning up their act means changing their sack suit for a full dress."

HOW DOES HE KNOW?

Willie Edelstein must be receiving private info from der Kaiser. To all the acts that Edelstein is sending to England he is guaranteeing safe passage.

A GOOD PRESCRIPTION

"Doc" Rawhide still shows his medicine shop training. For the New Year he prescribes "Good Cheer mixed equally, shaken well and taken freely."

TA RA TA RA!!

No wonder the chorus men of "Her Soldier Boy" have organized a military company for national service, the country is saved.

SUFFERERS ALL!

American playwrights came to the front during the last year while English playwrights went to the front.

FOOD FOR THOUGHT

With the cost of living soaring you have got to hand it to the producer who has brought forward "Food."

FABLE

Once upon a time a day went by during which no million dollar film corporation was formed.

JUST LIKE THAT!

Marie Dressler has formed a \$2,000,000 film corporation. Zip! There goes another nickel!

BLAME THE WAR

Wonder if the war is the cause of the contemplated raise in price of Chicago theatre tickets.

SYNONYMOUS TERMS

New Year!
Cheer!
Beer!

Correspondents Wanted

THE CLIPPER
Wishes Live, Wide-Awake Representatives
Everywhere

NEWSPAPER MEN PREFERRED

June 25, 1915, covering a period of over three and a half years and breaking all records for a continuous musical stock engagement on the Pacific Coast.

A. H. C., New York.—Fred Leslie sang in comic opera at the Casino in 1884. He came to the Standard with the London Gaiety Company in 1888.

R. S., New York.—McIntyre and Heath signed with the Henry Burginners in 1891.

A. C., New York.—Ida Vernon and Pauline Markham are both living in New York. Possibly the Professional Women's League can assist you in locating them.

W. J. L., New York.—Klaw and Erlanger, co-partners with Robert Hilliard in "The Argyle Case," can give you the date it opened at Atlantic City and also at the Criterion Theatre, New York.

M. S., New York.—Address Miss Crawford, care of Arthur Pearson, Putnam Building, New York City. She probably can tell you when "The Fashion Plate" was played in Albany and who played the leading part.

J. J. K.—We cannot tell you where the "Me, Him and I" Company is playing.

LONDON

PARIS

FOREIGN NEWS

BERLIN

SYDNEY

LONDON AT A GLANCE

LONDON, ENGLAND, Dec. 16.

Tony Desmond, of the team of Murle and Milton (Demand), having joined the colors, Jean Murle will go into Revue of Pantomime.

Kitchen and Roy, who have finished their two weeks at the Alhambra, Paris, open December 19 in Marseilles, for a ten days' stay.

Rowland Hill has been engaged for "High Jinks," which opens on tour December 25, at the King's Theatre, Glasgow.

The Royal Crests, who are at the Palace, Watlington, next week, play the Hippodrome, Aldershot, Christmas week.

Arthur and Nell Bloomer played their sixth, seventh revival engagement, at the Hippodrome, Eilemure Fort.

The Dumas', who are next week at the Empire, Rugby, play the Palace, Southampton, Christmas week.

Bob Anderson and his Polo Pony opens at the Olympia, Liverpool, Christmas Day, for a four weeks stay.

The sisters Urna close their engagement at the Cirque Medrano, Paris, tomorrow.

"Truth and Justice," the feature film, is next week at the Hippodrome, Sheffield.

The Clef Quartette was a feature of this week's bill at the Theatre Royal, Bury.

The Red, White and Blue Trio will play the Empire, Chesham Moor, next week.

Charles Payne plays the Queen's, Hollywood, Lancashire, Christmas week.

Harry Gibbes, in his musical act, plays the Palace, Bradford, next week.

Hughes and Elliott were a draw at the Palace, Warrington, this week.

The Four Rencos close tonight a week at the Hippodrome, Hamilton.

Lily and Made Williams play the Metropolitan, London, next week.

F. V. St. Clair plays the Opera House, Tunbridge Wells, next week.

Dawn and Hazel are at the Westminster, Liverpool, Christmas week.

Lacy Brennan closes tonight a week at the Grand, Birmingham.

Little Caprice plays the Palace, Bradford, Christmas week.

The Four Shades were at the Pavilion, Abertillery, this week.

The Council has decided not to grant permission for Sunday entertainments at the Rye Lane Picture Theatre, Pockham, because a Sunday opening would cause annoyance to a neighboring church.

The Globe Theatre at deal has become known as the Garrison Theatre, being open at the Royal Marines' depot, for public performances, by permission of the commandant.

Oswald Stoll has appealed in vain against the refusal of the committee to grant a music and dancing license for the Fulham Hippodrome.

Frank Gee has received his final discharge from the army and has been engaged for this year's pantomime at the Grand Theatre, Hull.

The Tower, Palace and Grand, Blackpool, show a profit this year of nearly £8,000 more this year than last.

Captain De Villiers' "Airship" will be a feature attraction week of December 25 at the Tivoli, New Brighton.

The Dugardes announce their safe arrival in South Africa, whither they have gone for a lengthy tour.

The Famous Sutcliffe Family were a feature of this week's bill at the Kamble Theatre, Hereford.

A. E. P. Gordon has at last been granted a music license for the Park Cinema, Hithersay Lane.

Flora and Alberta, at the Palace, Huddersfield, play the Palace, Bradford, Christmas week.

The Monso Trio played a return engagement this week at the Hippodrome, Leigh.

The Four Glovely Girls were at the Empire, New Cross, this week.

Dainty Connie Browning plays the Palace, Grimsby, next week.

The London productions for Christmas are actively rehearsing.

The Wedburns were a draw this week at the Palace, Reading.

Arthur Haynes opens on the Moss Tour on Christmas Day.

Allan McKelvin plays the Hippodrome, Bury, next week.

Albert Voyce was at the Palace, Gateshead, this week.

The Four Niles were at Holyhead, this week.

Little Elsie Prince will again star as Little Miss Nobody in Eddelston and Burns pantomime production, "Jack and Jill," which opens on Boxing Day at the Hackney Empire. This will make the fourth successive season this little lady has starred in this role which was especially written for her in December, 1915.

The London County Council has refused to renew the music and dancing license of the Middlesex Music Hall. As a consequence this hall must cut out all variety turns and can give only drama, musical comedy and revue.

At Dumbarthorn, recently, a showman was fined three guineas, or ten days in prison, for admitting several persons to his show, "The Giant Schoolgirl," without payment of the entertainment tax.

Ford and Manson have been engaged by Jaxon and Montgomery for their Christmas pantomime, "Dick Whittington," opening next Monday at the Pavilion, Liverpool.

Mrs. Patrick Campbell will presently appear in the halls in "Pro Patria," a playlet written by her husband, George Cornwall West.

Dave Abbot, who has been rejected several times by the Medical Board, has now joined the Royal Garrison Artillery.

"Extra Special," the Kingsway Theatre venue, opened last Monday a fourteen weeks' tour of the Moss halls.

Stanley Russell, the boy ventriloquist, will soon be in London and later will go to South Africa.

Jack O'Connor and Cicely Debenham have joined the cast of "Flying Colors" at the Hippodrome.

Niblo and Doris, who arrived recently from the United States, are now on the Moss Tour.

£2,855 was the amusement tax for six months at the Alhambra in Glasgow.

Maggie Clifton and her partner, Robert Mountford, were married recently.

Fred Emmsy is to appear in "The Ring Girl," a new Alhambra show.

Havarr & Lee are back in town, after their world's tour.

W. B. Raby is making a long tour of the provinces.

The Palace, Bath, has been granted a license.

The Kavanaghs play Edinburgh next week.

MARY GARDEN SUELED IN FRANCE. Paris, France, Dec. 16.—Mary Garden's linguistic is still being considered by the board of experts, to whom it was turned over prior to the diva's sailing to America. The firm in this city, who is suing Miss Garden for \$3,500, the balance due for the goods, insists that none of the material shall leave here until fully paid for.

SHAW NOT TO LECTURE HERE. LONDON, ENGLAND, Dec. 18.—George Bernard Shaw has issued a statement denying that the British authorities are preventing him from making a lecture tour of the United States because of fear of Mr. Shaw's views on war. He says he has no present intention of lecturing anywhere at present.

AUSTRALIA SEES "SEX" PLAYS. SYDNEY, Aus., Dec. 21.—Australia is suffering from an epidemic "sex play" on the screen. The Fox Corporation, Ltd., "Traffic in Souls," "Damaged Goods," "Purity" and "Twilight Sleep" are either showing or are announced to show.

FOX FILM IN AUSTRALIA. SYDNEY, Aus., Dec. 21.—James Anderson, of the Fox Film Corporation, Ltd., this city, announces that the Annette Kellerman feature picture, "A Daughter of the Gods," will be ready for presentation here about January 1.

FLETCHER ON STOLL TOURS. GLASGOW, Dec. 20.—Jimmy Fletcher, the American comedian, will commence a fifteen weeks engagement here on the Stoll Tours Limited Christmas Day. He is under the management of Mark Levy, the New York agent.

BREAK FILM ATTENDANCE RECORD. SYDNEY, Aus., Dec. 20.—The feature film "Where Are My Children" has established a record for attendance in this city. For the first twelve days, with four shows a day, there were 65,000 paid admissions.

THEATRES CLOSE AT 10 O'CLOCK. NEWCASTLE-ON-TYNE, ENGLAND, Dec. 20.—The managers of the local theatres, music halls and motion picture houses have decided to close their theatres by 10 o'clock every night.

MADRID SEES "GREAT LOVER". MADRID, Spain, Dec. 20.—"The Great Lover" has been produced at the Teatro Principe Alfonso, this city, and met with hearty reception. The local press praises it highly.

TOM DAWSON KILLED. SYDNEY, Aus., Dec. 20.—It is reported here that Tom Dawson, Australia's most popular vaudeville comedian, has been killed in action "somewhere in France."

FILM MANAGER HAS PARALYSIS. SYDNEY, Aus., Dec. 21.—Moses Gettis, one of our big film men, has been stricken with facial paralysis and is in a serious condition.

STOCK REPERTOIRE

HORNE TO TRY EXPERIMENT IN AKRON

WILL BEGIN SHOW AT 7:30 P. M.

AKRON, O., Dec. 26.—When Col. F. P. Horne opens his stock company at the Music Hall on New Year's Day, he will establish an innovation, which promises to do a great deal towards restoring stock to its former place and popularity.

In conjunction with his representative Fred P. Miller, Mr. Horne has gone over the history of the show business of the last decade and has come to the conclusion that, while conditions have been changing for theatre patrons, the theatres themselves have not changed to meet the convenience of their patrons.

The working people, who are the main support of the theatre, have changed their working hours, Mr. Horne found. Where formerly, they worked until 6 or 7 p. m., 7 o'clock is now the average time of stopping. Naturally, their pleasure hour has been changed, it now being earlier.

The moving pictures have met this necessity by their continuous performances, and 7:30 will always find the picture houses filled.

This has cut into the business of the legitimate theatres to such an extent in the small towns that Mr. Horne has decided to follow suit.

Accordingly, he is to open his evening performance at 7:30 instead of 8:15 or 8:30 and end it at 9:45.

Mr. Horne believes that this experiment will meet with the response of the theatre-going public and if successful, will be followed by other stock companies, as it will afford them an opportunity to draw people to their houses who are now patronizing the film theatres.

LOUISE LANGDON OPENING CO.

HARTFORD, Conn., Dec. 23.—Louise Langdon is opening her own stock company at the Hartford Theatre Christmas Day with "Along Came Ruth." George Trip and Vera Shott are in the cast.

BJOU M. C. CO. TO RE-OPEN

ELIZABETH, Ill., Dec. 24.—The Bijou Musical Comedy Co., touring through Illinois under the management of P. Spralling, which closed here recently, will re-open about Jan. 1 for a tour of Illinois and Iowa.

NEW LEADING MAN IN BROOKLYN

Henry Geill, the new leading man of the Fifth Avenue Theatre Stock Co., made his first appearance with the company last week "Paid in Full."

ELEEN GIERUM AT WARBURTON

Eleen Gierum, who for the past two seasons has been leading lady with the Warburton Stock Co. in Yonkers, has been engaged to appear again at this theatre and made her initial bow this season December 18 in "The Truth."

FOX CO. TO REST FOR ONE WEEK

SAN ANGELO, TEX., Dec. 23.—The Roy E. Fox Players are playing here until the holidays, after which they will close for a one-week vacation. The cast includes Marjorie Blumberg, Dorothy Sheffield, Carol Reed, Nellie Thardo, Jon D. Reed, Sam Bright, F. A. Sheffield, Harley Sadler, H. O. Wilkinson, Edward Thardo, Wm. B. Morse, and Hans Von Kroetz.

W. S. DONOVAN SERIOUSLY ILL

MINNEAPOLIS, Dec. 23.—W. S. Donovan, stock actor, is seriously ill at Thomas Hospital. His latest performance was with the Bainbridge Players here.

NEWARK MAY AGAIN HAVE STOCK

NEWARK, N. J., Dec. 23.—Rumor has it that Cora Payton and Edwin Forsberg are considering putting a stock company in the Orpheum Theatre.

WEEVER LEAVES VALENTINE

SALZM, Mass., Dec. 23.—Edwin Weever has just closed his engagement of twelve weeks of permanent stock at the Empire Theatre, and will accept a joint engagement with his wife, Marion L. Franklin.

LEADING LADY MARRIES

Rud Schaffer, with Geo. H. Bub's "They & Ahey" company through the Middle West, and Cecile Elliott, leading lady of the Bayley Stock Co., were married recently in Menomonee, Wis.

KENNETH FOX LEAVES STAGE

CORNING, N. Y., Dec. 23.—Kenneth Fox, juvenile man with the Marguerite Fields Co. in repertoire, has left the profession to accept a position on the sales force of the Corning Glass Co.

VALENTINES DIVORCED

Jane Valentine, a photo play actress, has secured a divorce from Earl Valentine, of the Edna Clymer Stock Co. The Valentines were married in 1910.

SPOONER CO. CHANGES POLICY

The Broadway Players, headed by John Meehan and Rose Mary King at the Spooner in the Bronx, have changed their policy and beginning with this week will present new plays. "The Inner Man," a new play by Abraham B. Schomay, author of "To-Day," is having its tryout this week and next.

MT. VERNON PLAYHOUSE RE-OPENS

"Beverly's Millions" was the play selected by Frank Wilcox to reopen his stock season Christmas Day at the Playhouse, Mt. Vernon, N. Y.

STOCK ACTRESS IN PICTURE

BLADE ELMODE, leading lady of the Shubert Stock Co. at the Shubert had herself as a rival attraction last week. She was also seen in a motion picture at the Starland Theatre, called "The Lottery Man."

WM. HARDER ON VISIT HERE

William Harder, of the Myrtle-Harder Stock Co., is visiting New York. His mission is to secure plays for next season's repertoire.

POLI STOCK IN SCRANTON OPENS

CO. MAKES BOW ON XMAS DAY

SCRANTON, Pa., Dec. 26.—Several weeks ago it was announced in the columns of this paper that the Poli houses would resume stock and the first to fulfill this prediction is the Academy of Music here.

This theatre has been playing international attractions and was left out in the elimination process the circuit has recently undergone.

Last night saw the opening of the Poli Stock Co. here with "Rich Man, Poor Man" as the initial bill. This is a late release and it is probable will be followed either by entirely new plays or plays which have never been seen in stock before.

The company is headed by Frank Charlton and Gertrude Fowler, who won instant approval on their appearance in the leading roles. In their support are John Elliott, Lawrence Brook, Jerry O'Day, Howard Smith, Margaret Johnson, Mabel Griffith and May Hurst.

James F. Carroll in management of the company and A. J. Edwards is director.

THATCHER IN WASHINGTON

WASHINGTON, Dec. 26.—General Manager James Thatcher of Poli's interests who is personally interested in "The Old Homestead" at Poli's Theatre this week, is spending the holidays in Washington.

OVERMAN LEAVING STOCK

HAWKFIELD, Mass., Dec. 23.—Lynne Overman, leading man of the stock company at the Academy of Music, closes his engagement with that organization next week and will return to Broadway, where he will begin rehearsals shortly for a new production.

NEW CAST FOR DES MOINES CO.

DES MOINES, Ia., Dec. 23.—When the Princess Stock Co. at the Princess Theatre presents "Kick In" next week, a new leading man, new leading woman and almost entire new supporting company will be seen.

BABY BOY TO RUBIE LESTER

Miss Bert Rose Gilbert, known professionally as Rubie Lester, is the mother of an eight-pound boy, born November 27 at Houston, Tex.

FAYETTE PERRY FOR AUSTRALIA

Fayette Perry, leading woman, has, through Ouida Rogers, signed a contract to appear in stock productions in Australia for the next three years.

MARCH SEEKING NEW SHOWS

With the purpose of securing new shows for next season, "Doc" March, proprietor of March's Musical Mads Co., is visiting this city.

MARGUERITE BRYAN TO RE-OPEN

PITTSBURGH, Pa., Dec. 23.—Charles Kramer has joined forces with W. Hedge Holmes, who is acting as representative and business manager of the Marguerite Bryant Players, who recently closed a successful fourteen weeks engagement at the Empire Theatre here. They will shortly announce the opening of the Marguerite Bryant Players in a new locality. It was recently erroneously stated that Marguerite Bryant had left the cast of the Empire Players. The company of which she was the head, was the Marguerite Bryant Players.

OVERHOLSER PLAYERS ROSTER

OKLAHOMA CITY, Okla.—The Overholser Players, who opened at the Overholser Theatre the first of the month, include Grace Huff and Carl Brickner in the leads, and Thresa Dale, Viola Marshall, Nianita Bristol, Alisa Donovan, Roy Walling, Russell Fillmore, Anthony Ryan, Ray Brown, Costes Gwynne, and Joseph Stevens. The company is at present under the personal supervision of Edward Renton, who will return to New York, getting the company permanently established. The company will then be under the direction of Cyril Raymond.

GORDINIERS OPEN IN FT. DODGE

FT. DODGE, Ia., Dec. 23.—The Gordier Bros. Stock Co. went into permanent stock, opening with "Blah's Carriage." They will present such plays as "Pala," "Laws of God and Man" and "Jim, the Westerner." The roster follows: Otis Gordier, manager and leading man; Maxine Miller, leading lady; Verla Viola, ingenue; Nichole Brown, character; Ella N. Collins, character; Loren Sterling, comedian; Walter McDowell, heavies; Baby Nedra, specialties and child parts, and James J. Craig, juveniles.

TERRE HAUTE TO SEE WEBB CO.

TERRE HAUTE, Ind., Dec. 23.—Lester Webb, former stock owner, the owners of the McVetter Web-Melvin Stock Co., which played an indefinite engagement here last season, was in the city last week arranging for the appearance here in April of his own company.

STOCK ACTRESS WITH WM. HODGE

Miriam Collins, a former stock actress, left last week for Chicago, where she is scheduled to make her appearance in the leading role of "Fading Sister" with Will T. Hodge at the Princess Theatre.

OBRECHT CO. IN VAUDE.

BROOKWOOD FALLS, Minn., Dec. 23.—The Obrecht Stock Co. is deserting repertoire here, to accept a vaudeville route.

STRAND CO. IN MOBILE CLOSING

MOBILE, Ala., Dec. 23.—The stock company at the Strand Theatre here closed recently after five weeks. A disagreement among the stockholders was given as the reason.

CO. OPENING IN READING

READING, Pa., Dec. 23.—A stock company is to open here Christmas Day, with Lolla Howell leading the cast.

CIRCUS

CARNIVALS

PARKS

JOHNNY JONES
ENLARGES
SHOW

1917 OUTFIT TO CARRY 30 CARS

When Johnny Jones Exposition Show opens its new season Feb. 20, it will boast of more attractions than ever before, according to Johnny Jones, who was in New York last week purchasing new material for his Florida outfit.

The new show will consist of thirty cars, two sleepers, one state-room car and five flat cars being added to last year's equipment.

Jones made a flying trip East to purchase a merry-go-round and ferris-wheel, both of which are now being especially built for him under his personal supervision. About twenty new wagons are also needed which Jones is purchasing in New York and Philadelphia.

Five more bears and two more pumas have just been purchased for his "Wild Animal Arena," and he is negotiating for the purchase of three elephants.

H. F. Maynes is building a new trick-house concession which will be ready for the opening of the show.

Jones has also contracted with G. Sedell for a new Australian deep sea-diving act. Among the larger of the other attractions will be Dakota Max, the European Midgents and Baby Etsa.

Jones says that all the attractions have been improved and that a number of attractive new fronts are being made.

The show will open at the Orlando Fair, Florida, and will then tour the east coast of that State. It is then Jones' intention to invade new territory, taking in a greater portion of the Middle West.

Jones left New York Friday, the short Winter season and the work on his new shows and fronts making it impossible for him to remain here for the showmen's Christmas dinner.

BROWN & McGEARY SHOW OPENS

TALBOTT, Ga., Dec. 23.—The Brown & McGeary Shows, a new carnival recently organized, opened a winter tour here Monday. Jacksonville, Fla., is the next stand.

FERRARI SHOWS OPEN OFFICES

CLEVELAND, O., Dec. 23.—The Col. Francis Ferrari Shows United have opened offices here and in Chicago and work on the assembling and organizing of next year's show has started.

RUTHERFORD CHANGES TITLE

The Rutherford Greater Shows (Eastern), under the management of Irv. J. Polack the past season, will go out next spring under the name of Polack Bros. Shows. The paraphernalia will be built in the quarters at New Philadelphia, O. The rolling stock will consist of twenty-eight or thirty cars.

COUP & LENT CHANGES QUARTERS

DIXON, Ill., Dec. 23.—The Coup & Lent Circus, which had been wintering in Cedar Rapids, Ia., recently underwent a change of ownership, and the outfit has been moved into quarters here. When the show goes out again next season it will be under the direction of J. H. Adkins.

ROBINSON SIGNS ATTRACTIONS

The Robinson Attractions secured a number of contracts calling for attractions for next season, and it is the first time that this agency ever closed up contracts so far in advance.

CODY'S ILLNESS NOT GRAVE

Reports to the effect that Col. William F. Cody (Buffalo Bill) was seriously ill, were greatly exaggerated. Mr. Cody had one of the spells to which he has been subject, but he wired his office here that he expects to be in New York shortly.

WILD WEST FOR CONEY ISLAND

Walter K. Sibley will have a Wild West exhibition on the Surf Avenue side, formerly occupied by the Auto Maze in Coney Island, N. Y.

COOK TO TAKE OUT OWN CIRCUS

Dwight Clinton Cook, last season associate proprietor of the Cook and Wilson circus, will take out a twelve car circus under his own management.

NOYES WITH HAGENBECK SHOW

Harry S. Noyes, for many seasons general agent of the James A. Patterson Shows, has been signed up as contracting agent for the Hagenbeck-Wallace Circus.

TALBOTT WITH JONES SHOW

Ed. C. Talbot has been engaged, as general agent for the Johnny J. Jones Shows for next season.

RUTH LAW GETS \$2,500 GIFT

Ruth Law, who established a non-stop record in aerial flight, when she flew from Grant Park, Chicago, to the fair grounds at Borelli, N. Y. was given a check for \$2,500 at a dinner in her honor on Dec. 18 at the Hotel Astor.

MARTIN & McLAUGHLIN COMBINE

Perce Martin, late general agent of Sol & Ruby Shows, and Phil S. McLaughlin, who had his own carnival on several seasons ago, have joined forces and will put out a new carnival next spring.

MISAMORE WITH KRAUSE SHOW

Raymond D. Misamore, press and special agent the past season with the Dorman & Krause Shows, has joined the Krause Greater Shows for the winter.

SHOW CHANGES NAME

The show known during last season as Main's Wild Animal Show has changed its title to the Irving Bros.' Big United Shows.

SELLS-FLOTO
SOLD FOR
\$87,500

MORTGAGES BUY OUTFIT

DENVER, Dec. 22.—F. G. Bonilla and H. H. Tamm, who held a majority of stock in the Sells-Floto Circus Company, and had a more tangible hold on the property of the circus in view of the fact that they possessed a \$100,000 mortgage on it, became the actual owners last Friday by bidding the show in at a mortgagee's sale for \$87,500.

The sale was made at an auction at Overland Park. John R. Bottom, attorney for Tamm & Bonilla, stockholders, and for Tamm & Bonilla, mortgagees, knocked down the property to Tamm & Bonilla, bidders, represented by Mr. Bonilla.

The sale of the property took eight minutes. Thirty or more employees of the circus and about ten other persons were present to bid on some of the circus property, but were not given an opportunity.

C. H. Gilbertson, of Fort Morgan, made the first bid of \$75,000. Mr. Bonilla bid \$80,000. James Dwyer, who said he was a showman of Chicago, offered \$85,000. Mr. Bonilla bid \$87,500 and Mr. Bottom declared the circus sold.

CARNIVAL PEOPLE MARRY

SAN ANTONIO, Dec. 23.—Theresa Everett, a member of the Pikes Peak Co., with the O. A. Wortham Shows, and A. E. Bengt, a member of the Wortham Shows band, were married here Friday evening, Dec. 8.

BRADBURY TO OPEN IN MAY

TERRE HAUTE, Ind., Dec. 23.—James Bradbury, of the Musical Bradburies, who embarked in the circus business last season, will open again early in May at Sullivan, Ind., the winter quarters of the outfit.

MAIN CIRCUS MAY GO OUT AGAIN

GENEVA, O., Dec. 23.—There will be a circus starting from Geneva, the winter quarters of the famous Main Circus, this Spring and work will begin the first week in January. It has not been ascertained whether this will be the original Main R. R. show or a wagon show.

JONES SHOWS IN QUARTERS

ORLANDO, Fla., Oct. 23.—The Johnny Jones Circus has gone into winter quarters here.

BARNES COMING EAST

VENICE, Cal., Dec. 20.—A. G. Barnes left here today for New York City. He will spend a day or two at Chicago.

F. C. CROSBY ILL

CHICAGO, Dec. 23.—F. C. Crosby, well known in the outdoor world, is ill at his home here.

BUSCH PROVES INNOCENCE

DATTON, O., Dec. 24.—A. S. Busch, who was recently arrested on a charge of theft and fined \$50 and sentenced to thirty days in jail, has been released, having been proven innocent.

DE KREKO SHOWS IN QUARTERS

SAN ANTONIO, Tex., Dec. 23.—The De Kreko Bros. Shows ended their season last Saturday in Yorktown and are in their Winter quarters here, where repair work will be started next week.

LAVINE PLANS OWN CARNIVAL

TUZOZO, O., Dec. 23.—Joe E. Lavine is planning to take out a brand new carnival show next season. Mr. Lavine recently dissolved partnership with T. A. Wolfe in the Superior Shows.

SHOWMEN LEAVE FOR PHILLY

John P. Martin and W. G. Middleton left New York Dec. 19 for Philadelphia in the interests of the Outdoor Showmen's dinner and ball.

BRUNDAGE SHOWS CLOSE

AUSTIN, Tex., Dec. 23.—The S. W. Brundage Shows closed their season here last Saturday and are wintering in quarters here.

AMERICAN MONK WITH HEBERS

COLOMBUS, O., Dec. 23.—The Baby Giant Monkey born with the Heber Bros. Show in Columbus is alive and traveling with the show.

RYLEY COOPER MARRIES

LOS ANGELES, Dec. 23.—Courtney Ryley Cooper, circus press agent, and Genevieve Ryley, a non-professional, were married here Wednesday.

McMANNES IN HOSPITAL

LOS ANGELES, Dec. 23.—James McMannes, circus trouper, is in a local hospital, suffering from right lobar pneumonia.

ELLISWORTH BACK AT WORK

HARRY (Oberammergau) Ellisworth has entirely recovered from his recent illness and is back in harness once more.

CIRCUS FOR SOUTH AMERICA

Roy Chaudier is in preparation a complete circus, which he will send to South America shortly.

MEYERHOFF ENGAGES MISS GOFF

Helen Goff, singer, has been added to his catalogue of fair attractions by Henry Meyerhoff.

FOLEY & BURK WINTERING

OAKLAND, Cal., Dec. 23.—The Foley and Burk Shows are stored in winter quarters here.

OYLERS HERE FOR HOLIDAYS

John (Doc) and Mrs. Oylers were in New York for the holidays.

WESTERN OFFICE,
Room 210
35 SO. DEARBORN ST.

CHICAGO

FOR ADVERTISING
Rates, Phone
RANDOLPH 5433

CHICAGO HARMONY NOTES

The New Year will be like the old one in many respects for most of the boys on the pay-roll of local and branch music publishing offices. There will be few changes. Most of the boys holding down the "big" jobs for old time houses have demonstrated sterling worth in previous seasons and will be retained despite minor changes due to recent fluctuations in the music mart. The executives follow the same rule with their employees. Few fellows who have met the swift requirements of the music game last season will be dropped from the pay-roll this year. The music business is a police reporting, a game of indispensible. It is hard for an outsider to creep in, at any angle of the game, but once admitted he runs along for years before Nature's "slowing up process" necessitates his retirement.

Friends of Bob Cole, the irrepressible road salesman, whose work for the Broadway Music Corporation has stamped him as a "live" member of the music fraternity, will be glad to hear the Bob is again assuming management of a music publishing concern. Bob has not held managerial reins since he conducted a local "syndicate" office about four seasons ago. He recently made an arrangement to join the Billy Smythe Music Co. in Chicago, and when the negotiations were concluded found himself retained as manager.

One of the reasons for the success of Leo Feist's Chicago office lies in the original rule which Manager Rocco Vocco has laid down for his staff. One of the most peculiar of these is the imperative order that each member of the staff must get plenty of sleep. The result is anything but a sleepy staff, however. "The music game, at the plaguing end, requires late hours," Rocco explains, "but this doesn't mean long hours. I'd never retain a man who wouldn't be willing to work any time, but I'd make a fine joke of our catalog, if I

SHOW DOW WELL IN WEST

"At the End of a Perfect Day," the Gaskill & MacVitty production, is playing to big receipts in mid-west territory, where show plays in the winter months are the exception rather than the rule.

THEATRE EMPLOYEES GET RAISE

Jones, Linick and Schaefer announce an increase in salary to their employees, with the exception of those who work under the union scale. The raise is from ten to twenty per cent.

"NIGHT CLERK" TO LAY OFF

"The Night Clerk," a tumbler, will lay off the week before Christmas.

HENRY CROSBY RECOVERS

Henry Crosby, who recently closed with the Fifth Avenue Stock Co., Brooklyn, has just recovered from a serious illness.

MAHARA TAKING OUT CO.

Frank Mahara is taking out a company with Herman's "Any Man's Sister."

tried to keep a fellow working all the time. More good songs have been cranked by tripe players than by any one thing in the world. If some of the publishers hadn't sent out so many tripe people during the palmy days of moving picture plays, we'd still have alices as one of the best forms of introducing popular songs."

Thomas J. Quigley has adopted an almost paternal air toward his top-notch staff. "If a fellow isn't good enough for me to pal around with, I don't want him around," is Quigley's emphatic explanation of this attitude. First-adjutant-Chief-Scotland Al Bellini is Tom's "favorite son" and the two may be seen at anything from a song-fest to a White Rat meeting. And, oh, how those Witmark songs keep moving all the time!

Somebody with a sense of humor has called the Watson, Berlin & Snyder Chicago office "the old composers' home." There is more reason for this remark than would appear on the surface. Many composers with big scores to their credit in the golden past have found the busy Snyder office a splendid place for recouping stamina lost in periods of misfortune. Hampton Darrand found the pay-roll a handy thing last season, when one of his own shows came back, forcing him to work looked like a season's position as musical director. Lucky Wilber, famed as Rie Samuels' pet pianist during the years when her career was in the making, is displaying his talents for the Snyder patron. Rube Bennett, the arranger "with a quartette record," occupies a snug staff position—and there are many others. Some of the composing boys did not want to have their friends know of their "temporary employment," but to work for the Snyder Chicago forces in absolute secrecy would be something like handing the Hearst syndicate an exclusive news story and not expect to see it in print.

MacNAB MANAGING THEATRE

Howard McNab has quit vaudeville to assume the management of the Victoria Theatre at Logan Square, which recently opened with the Webster bookings.

NEW REVUE FOR A. H. TIME

Peppie & Greenwald's tabloid, "All Girl Revue," is to play the Ackerman-Harris time later in the season, according to the contracts which have just been executed.

NEW COMPANY FOR ONE-NIGHTS

KENOSHA, Wis., Dec. 25.—A new one-night stand company, of which One Shall I Marry? opened here yesterday.

SHERMAN SECURES "NEVER BORN"

Robert Sherman is concluding preparations for "Never Born," a play dealing with birth control.

KELSEY IS WITH AGENCY

Karl P. Kelsey is conducting the cabaret department of the Du Vries Agency.

CABARETS HAVE STRIKE

The Entertainers' Cafe and other places providing cabaret entertainment presented an echo of White Rats strike activity in Chicago last week, when most of the talent walked out because the proprietors insisted on an extremely low salary scale. Difficulties were adjusted before the end of the week.

SHOW LOOKS LIKE WINNER

Gazzolo, Gatts and Clifford have picked what looks like a winner in their production of "The Katzenjammer Kids," the big musical comedy which will soon be under way with a surprise cast.

ROY DEE IN CHICAGO

Roy Dee arrived in Chicago last week and learned of the death of his father, who passed away at Dallas, Tex., Nov. 21. Wm. Dee, Roy's father, was as well-known to the older generation of stock audiences as Roy is to the younger.

"VAMPIRE'S DAUGHTER" CLOSES

"The Vampire's Daughter," a play that tried to get some of the "short stop" money said to be floating around, closed near Chicago, last Saturday night.

STOCK SHOW FOR MARION, IND.

Glen L. Beverage and Jennie Huston head the musical comedy company that George Earl is taking to the Indiana Theatre, Marion, Ind., for a stock engagement.

"LOST PARADISE" LAUNCHED

"The Lost Paradise," a play of strong union sentiment, is being put out by the Glensman Amusement Co. under the auspices of the A. F. of L.

"SMART SHOP" FOR FANTASIES

Preliminary to a tour of Fantasia time, "The Smart Shop" will be seen at the Miles in Cleveland next week and at the Detroit Orpheum during Christmas week.

FOSTER BALL & CO. SUE

An attachment suit has been instituted against Foster Ball & Co. at the Majestic Theatre, in favor of a theatrical party for \$43.58, through Adler and Adler, attorneys.

CRITIC CHANGES ATTITUDE

Frederick Donaghy, opinion critic for the Chicago Tribune, dropped his last season's edge against Campanini and the Chicago Opera Co., and is now one of the best local boosters for the Auditorium crew of notable.

MOLLIE HILLIS ILL

Mollie Hillis left "The Fashion Show" because of illness, and is now under the care of Dr. Max Thorek.

BAILEY & AUSTIN GET BOOKINGS

Bailey and Austin have secured bookings with a New York opening, over the U. B. O. time.

FRED LINCOLN ILL

Fred Lincoln, head of the Affiliated Booking Co., is seriously ill.

MANAGERS MAY RAISE PRICE OF SEATS

GARRICK AND ILLINOIS TO LEAD

What may eventually mean the inauguration of a \$2.50 rate for seats instead of \$2 in Chicago is the plan now being made by the Illinois and the Garrick Theatres.

The Illinois will establish a precedent with the new rate this week during the engagement of the "Palladium." The Garrick is expected to follow suit with the \$2.50 rate during the week. The price for seats at that theatre New Year's evening will be \$5.

Other managers will probably fall in line and adopt the higher figure. It is said the reason is the increased wage which the employees of the theatres are now getting over that which they received in other years.

Sam P. Geron, the Shubert representative in Chicago, stated that in a number of cases wages this year were twice as much as they were a few years ago.

"Even the chorus girls come in for their share," he said. "Where they used to get from \$18 to \$20 they now get from \$25 to \$35."

"ANY BOY'S SISTER" IN CHICAGO

"Any Boy's Sister" had a showing in Chicago this week with L. Andrew Castle, Ed. J. Kennedy and May Friel in the cast. The play was well received.

ROWLAND SENDS OUT CO.

Ed. W. Rowland and Loris J. Howard sent out a one-night stand company in "Which One Shall I Marry?" which opened at Kenosha, Wis., Christmas day. "The Day of Real Sport," founded on the Briggs cartoons, will go out in February, and "Everyman's Gentle" later.

MILLER IS SHUBERT EXECUTIVE

F. O. Miller is now in charge of the Shubert Chicago interests, embracing the Garrick, Princess and Chicago theatres. John J. Garrity, heretofore General Western Representative for the Shuberts, has been ill for several days.

COMPANIES REST FOR HOLIDAYS

Many week-end and one-night stand companies, including some of the season's biggest money-makers, laid off in Chicago last week in anticipation of holiday activity.

"WHEN A GIRL LOVES" FOR WEST

Hamilton Coleman will take "When a Girl Loves" through Central West territory, beginning Jan. 6.

PHILA. COMPOSER DEAD

PHILADELPHIA, Dec. 26.—Dr. William Wallace Gilchrist, composer and conductor of this city, died today of heart trouble in Easton, Pa., at the age of 70. He wrote much sacred music and many cantatas.

VAUDEVILLE

SHOW REVIEWS

EIGHTY-FIRST STREET

(Last Half)

Manager Stockhouse provided a bill of meritorious merit for the last half of the past week. A switch in the program put the feature photo-play in last place and thereby added each act to gain momentum without having to break the ice after the usual long intermission.

The Three Bennett Sisters, in number one spot, is an opening act that would be good for any bill. All three are clever. Two, in a boxing bit, banged each other relentlessly, keeping the house in an uproar. The third did the wind-ups of famous pitchers and punched the bag like a veteran boxer. A wrestling bout closed and some slapstick stuff interjected got the laughs.

Daisy Leon followed and, although she had the way well paved for her, her numbers only went fair. She was billed as the dainty singing comedienne, but the lyrics were not overburdened with comedy. Her last number did not have a "rambling" rambling more or less before it reached the laugh line, in fact there was a verse for nearly all the big cities between New York to Los Angeles and along the southern coast, the end coming at Yankee.

The Doris Lester Trio, two women and a man, offered a farce that pleased. The "gags" are pulled in a rapid fire manner and are good, despite the fact that the plot is built on the old theme, wherein a man in a house is trying to be hid by each of two women, or a woman and a girl. The act opened in one, followed by a special drop, and then a house set in three. It closes in one and for the house. A special drop is used again. This scene plan worked to advantage.

Ed Gallagher and Andy Lewis opened after the intermission. (See New Acts). The formidable Kathleen Clifford, in "The Smartest Chop in Town," made her last appearance for three years on a vaudeville stage. She is to enter the silent drama. Miss Clifford, after numerous bows, was forced to make a little speech, in which she stated that "they wouldn't have to hear her sing any more, at least." She easily won the evening's honors.

Robert Kinney and Rhos Lusby in a series of dance fantasies offered a closing act that was of big time calibre. From the moment they came on the stage they had the audience with them. The dances were very cleverly done, the dressing was of the best and there was originality shown in the staging. The pleasing appearance of the two principals added a lot to the act, but their ability alone would have put the numbers over had they been dressed in street clothes.

"Good Fairbanks in 'The Matrimonia'" held them.

HERZ DROPS SKECHES

Ralph Herz and Sarah Shields closed their sketch Saturday night at Kansas City. Here will conclude his tour in a monologue.

PROCTOR'S 58th STREET

A fair bill, played to a hard audience, at Friday's matinee at this theatre.

Lillian's Comedy Dogs opened the show with an unusual amount of snap for that style of an act.

Mabel Best had the second spot and found it rather hard to put over the first part of her act. The last few numbers she sings are, by far, her best.

Haviland and Thornton have a fondness for "blue" lines. The act would not suffer from the elimination of the greater part of their dialogue. The card trick is particularly good.

Canfield and Barnes—a duode and a Jew—try to get fun out of a transaction whereby the duode is trying to sell the Jew building material for a theatre, which the latter intends building. But the dialogue is not very funny.

Eddie Carr & Company carry the bill. Carr is right there with personality and pep, and acts, though very foolish, gains its end, for it "makes me laugh." Carey & Burns, presenting "The Untrained Nurse," are reviewed under New Acts.

Dan-Ridley Troupe closed the bill with some rather unusual feats on the bars.

HAMILTON

(Last Half)

The show opened with Melitino and Raminoff, a novelty dancing act. The repertoire of this couple is pretty arranged and the rendition of the various numbers, ending with a medley of popular dances, went to make a very pleasing turn. Mahoney and Rogers, who have the second spot, work in one, with a special drop denoting the fact that they are appearing outside of a baseball park. Why the carrying of such baggage is done does not seem apparent, as no business is done during the act which refers in any way to a baseball park or game.

Arthur DuVoy and Company, in a comedy act, entitled "Four Mothers in a Plane," had the audience in convulsions throughout the act with their quick and humorous repartee. This act starts off at a fast clip, but toward the end seems to lag considerably on account of the repetition of dialogue. Lillian Watson, a diminutive comedienne of the "Lillian Shaw" type, seemed to be right at home among the Washington Heights aggregation.

O'Connor and Dixon, holding the next to closing spot, presented a skit, entitled "Hired and Fired." The "nut" in the act had his audience with him from the time of his entrance and held their attention throughout the dialogue. The act, being one of the "hole" type, is always bound to appeal to a family audience. Still, it might be suggested that the boys eliminate from their turn the "nanner" bit, which is very objectionable.

The show closed with Bush Bros., "The Sailor Boy" acrobats.

MARGARET IVING & CO.

Theatre—Fulness.

Style—Gladys.

Time—Forty minutes.

Setting—Special scenery.

"The Girlies' Gambol" is another attempt of Margaret Iving to break into vanderille and there is a chance of her succeeding, this time, inasmuch as she is surrounded by a New Weyrn bunch of attractive girls.

No amount of publicity, not even the winning of a popularity contest, however, will make Margaret Iving a star in vanderille. She can neither sing, dance nor act well enough to satisfy the average "Show me-I'm from Missouri," vanderille thespian. The amount of money and energy she has spent might have made her a star overnight in a Broadway musical production, but in vanderille it is different.

As for the production, it is elaborately staged, is worthy of special attention and is an American flag, for another, and miniature palm trees for a Hawaiian number. All show up well against a solid Chinese blue background. The idea is at least new for vanderille.

Paul Frewer, a very useful young man, opens the act with a song about the different girls he has met and each girl is introduced by a different popular song chorus—albeit distinctively and attractively worked. He leads a couple of other useful comedians.

Two numbers led by Miss Iving suffer from her delivery of them.

A girl reporter, Hazel Moran, without rhyme or reason, steps into one of the holes and gets a lot of serious attention for her manipulations of the larist.

The closing number is pretty, but the lights lit the heads of the dancers have been used many times before, both in musical comedy, vanderille and hippodrome productions.

Felix Adler, when seen in the act a short time ago, was sadly in need of material, using the old "climate" gag and others of the same vintage, but since he has fallen back on his own resources in walking away with the full honors of the act. Even with the pretty girls, pretty dresses and Weyrn trade mark, "The Girlies' Gambol" would not have a leg to stand on without Felix Adler.

The program mentions the author of the lines, lyrics, music and scenery but, strange to say, does not mention the designer of the costumes, which is an all important thing in this production.

If the act lands a big time route it will be due to Adler and the girls.

NEW ACTS

GALLAGHER AND LEWIS

Theatre—Eighty-first St.

Style—Gladys.

Time—Twenty-eight minutes.

Setting—One and three.

In "My Friend the Judge" Ed. Gallagher and Andy Lewis have a comedy act that has a lot of sure-fire bits and gags. Gallagher has the stage experience which is necessary to lead a dignity to this sort of an act, and Lewis is a comedian of the first water. With these principals and the good material at hand this act looked like a success from the start and gathered speed as the week went along. Another man and two women make up the company.

"Scinder, Dailing from Brooklyn, the judge is far from being a spendthrift and a cabaret dancer bill stagers his imagination. His antics in trying to reach Brooklyn by telephone brings roars from the audience. He is also unable to gain the end as an admirer of one of the girls, while Gallagher appears to be making good and is finally engaged. This takes place in three and the scene then goes back to one, where the judge manages the couple, before which a lot of comedy is interspersed.

The five finally parade off the stage, singing as they go and carrying the implements of grave diggers.

"GIRLS AND THE BARON"

Theatre—Sixteenth Ave.

Style—Musical act.

Time—Twenty-seven minutes.

Setting—Special.

This company numbers ten: a girl lead, a soprano, two comedians and a chorus of six girls.

The action centers about Doris, who can marry only a title, according to her guardian, the baron. She has never seen him, but expects him to arrive at any moment. Dick and Jack, the two lovers, have no chance of winning Doris while the baron has any authority, so each, unknown to the other, decide to disguise as the baron, and as the girls' guardian, hopes to persuade her to marry him. The rest of the action is a mixup in disguises and ends with the plot more in the air than at the commencement of the act.

However, it would be too exacting to expect a tableau with a plot; but, at least, the lines should show signs of comedy. They fail to do, and the little chance there is for comedy is not taken advantage of by the two comedians.

In fact, the leads are poor, with the exception of the soprano, who puts her song numbers in great shape.

The girls of the chorus carry the act. Their team-work could be improved, although this fault is minor. Their singing voices are exceptional for choristers. They also possess plenty of pep. The act and the soprano save the act from flopping.

Sets and costumes are well chosen.

MELODY LANE

FAMOUS LEGAL CASE TO BE ARGUED IN JANUARY

Society of Authors, Composers and Publishers to Have Final Hearing Before the U. S. Supreme Court

The Society of Authors, Composers and Publishers held their last meeting of the year Friday last and in addition to the regular business of the organization discussed at length the case of the society against the Shantley Restaurant Co., which will come up before the United States Supreme Court early in January.

This case, the outcome of which is of extreme importance to all authors, composers and their publishers, has been before the courts for nearly two years, and if it should be decided in favor of the society will increase the income of all the society's members enormously.

The society, which is a branch of the famous French organization, has for its object the "collection of a performing rights royalty from every theatre, moving picture house, restaurant, hotel or cafe proprietor who makes a feature of music in his establishment, whether he employs an orchestra, band or a pianist."

The society claimed that the copyright law gives them this right and in the lower court was successful but lost on appeal. The hearing before the U. S. Supreme Court, which is the last resort, is therefore of great interest to the society and its members, as having their figures upon the amount collected during the single year in France, which was in round figures about \$1,000,000, they estimate that in the United States over \$2,500,000 would be collected every twelve months.

This amount to be divided equally among the members of the organization would increase the earnings of each member to such an extent that it is estimated that it would be far in excess of the profits derived from the sales of the published compositions.

The French organization has been in existence for many years and for each public performance of the copyrighted compositions of its members collects a specified sum. The American organization, realizing that on account of the large territory embraced within the borders of the United States, decided to make a flat yearly rate to every theatre, hotel or restaurant proprietor, based upon the seating capacity of his establishment.

EDWARDS MANAGER

Ben Edwards, has been installed as general manager of the high-class song department recently opened by Waterson Berlin & Seyde.

A NEW "DIXIE" SONG

Harry Von Tilzer has just completed a new Southern song entitled "Somewhere in Dixie." The song will be released the first week in January.

HENRY LAID UP

Henry I. Marshall is still confined to his home in Jersey with a broken leg, as a result of falling off a car some days ago.

NEW HOWLEY NOVELTY SONG

Ray Sherwood and Ray Walker have placed with the P. J. Howley Music Co. a new novelty song entitled "Oh! You Little Tootsie Bell." It is a clever single for girl or boy and the double version is exceptionally good.

MISS MEUTHER'S NEW ACT

Dorothy Meuther, who is presenting a new and novel act in vaudeville, is singing a number of exclusive song numbers. She has recently added to her repertoire, however, Harry von Tilzer's new song, "There's Someone More Lonesome Than You."

JACK FROST IN REVIEW

Jack Frost, principal lyricist for the McKinley Music Co., is a featured member of the latest Margold Review, at Desmarck Garden. His band plays in one of the biggest hits on the bill.

WITH THE WITMARKS

Walter Donaldson, chief writer of many popular song hits, has signed a contract with M. Witmark & Sons, to write exclusively for them for a term of years.

ON THE RECORDS

John McCormick, the famous tenor, has made a Victor record of the Leo Feist song, "Love, Here is My Heart," by Leo Silan, composer of "A Little Love, A Little Kiss."

"OH! BOY" NEXT

"Oh! Boy," the new Wedohouse and Kern musical comedy, has been placed in rehearsal and will open at the Princess Theatre early in January.

LONDON'S SONG HIT

According to a reliable report the big popular song hit in London is "M-O-T-H-E-R-I-E," the Teddy Morse number, which broke many records for big sales in America last year.

FISCHER IN VAUDE

Fred Fischer has once more dressed up the old troupe, brought a new outfit from show to hat and is taking another whirl at vaudeville. With Joe McCarthy as partner, he is appearing in and around New York. Friends that have seen the act say it is good.

WANTS THE "SPEECH"

A singer from a small town in writing to Harry Von Tilzer for a copy of the new song "Lonesome," concluded his letter with "Be sure you don't forget the speech that goes at the end of the song."

CARLETON TO QUIT MUS. COMEDY

William P. Carleton, leading man with Anna Held in "Follow Me" at the Casino Theatre, announces that at the termination of his engagement next spring he will retire permanently from the musical comedy stage, and will be seen hereafter in strictly dramatic places.

VACATION NOTES

Mr. and Mrs. Louis Bernstein are spending several weeks in the South.

Joe and Mike Morris are taking a ten-day rest in Atlantic City.

Mose Gumble is away on his usual holiday rampage.

Will Von Tilzer left last Thursday to be gone several days.

Charles K. Harris says "New York is good enough for me."

CONTRACTS

Harry Tierney has joined the J. H. Remick & Company, of Boston.

Alas Guld has signed a two-year contract with Waterson, Berlin & Seyde.

Billy Vandervere is now connected with Charles K. Harris.

Low Hanley has secured a berth with the Shapiro Bernstein Company.

GROWING SUCCESS

The success of "Shades of Night" is constantly on the increase and is greatly aided by the ever-growing artistic success of the song.

Such prominent stars of the vaudeville world as Mme. Chilson-Chrman, Dorothy Jordan, May Naudein, Grace La Roe, Marion Weeks and many others of like calibre are singing it and finding that it scores big for them.

Its genuine merit is the force that is really responsible for its "getting across" so wonderfully. It is the work of L. Wolfe Gilbert, Anatol Friedman and Malvin Franklin, and is published by Joe W. Stern & Company.

NEW FLETCHER SONGS

Archie Fletcher, the Philadelphia manager for Joe Morris who starts the ball-rolling, has unloaded a success in "Sweet Long Ago." He has an assortment up his sleeve that he's ready to turn loose for 1917 that he's willing to stake his reputation on.

CABARET ENTERTAINERS

For the little expenditure of one cent, which pays for a postal card, it will be of great interest to all cabaret entertainers throughout the United States to get in touch with Jack Glogau of the Leo Feist Company. He is starting a new service which will be of great interest to you, so get busy and write him.

A NEW DEPARTMENT

The opening of the new high-class song department, installed by the Broadway Music Corp., under the direction of Albert Von Tilzer, is announced for Jan. 1.

AGER SCORES

Milton Ager seems to have struck it with "Turn to the Right." The song is rapidly being added to the repertoire of many leading singers. William Jerome Pub. Corp. are the publishers.

VACATIONING

Mike Morris, general manager for the Joe Morris company in New York; Archie Fletcher, manager in Philadelphia; Arthur Lange, composer, and Joe Morris are spending the holidays in Atlantic City.

Sharps and Flats

By TEDDY MORSE

Dr. L. V. W. Koo is connected with the Chinese Embassy. Music "Koo" for "Rackety Koo."

The Editor of *Mussey's Magazine*, Mr. Robert Hobart Davis, has written a successful play. He also helped to make American lyrics what they are by writing "How much wood would a wood-chuck chuck, if a wood-chuck would chuck wood?"

Sign in egg store says "Fresh eggs, 76 cents doz." In a nearby basket containing the sign reads: "Particular eggs, 45 cents doz." Even eggs are getting that way.

Having purchased early-wrapped security—stamped correctly—and in the least doubt as to the address, why, just take the name at the head of this column, that's all.

As a fitting companion number to Shakespeare's celebrated Fox Trot, "The Dong," we note a rising young author has thrown all caution to the winds and given to a hitherto happy world a ballad entitled "Jily Love Is a Mulester." Love falls in romances too, and mule drivers have their funnies too. But why sing about it?

There's a new hot water bottle called "The Cello." Won't Doty, who so cleverly guessed that the "Canary" dance was a "bird," find a suitable piece to play on it? A picture (chauffeur's size) of the editor, just before he flew over the enemy's lines, awarded to the lucky ones.

Wanted—A college yell (particularly fortissimo) for amateur song-writers.

"Learn to play the mud by mail," says advertisement. Remember, that! Keep his students at a safe distance. Can you fawney (oh, dear me) the graduation exercises?

There are only a few of 'em left. Hitting on all six, with a one-man pot, Thimble roller bearings, electric lights and starter, mohair cushions, real leather upholstery, wire wheels, and getting big mileage out of each gallon of gas, Mr. Jeff Brauen. Broadway-red last Wednesday.

In the year 1000 the bar came into use in music. It's good to know we can blame it on something or other.

Don't want to buy it—just want to say it—"Merry Christmas!"

IRIDIAN PRIMA DONNA DEAD

Red Feather, in private life Mrs. Anna Cole, the original Indian prima donna, is dead, and her body was cremated at Fresh Pond. Red Feather had a prominent part in the Liberty Bells company a season ago, and had been engaged in cabaret work recently.

OUR AGENT AND FRIEND **LEW M. GOLDBERG**

and his worthy assistants

IRVING YATES & HENRY SHAPIRO

806 MAJESTIC THEATRE BLDG., CHICAGO,

Join Us in Extending Best Wishes for the New Year

ERNEST EVANS & CO.
Presenting
"The Society Circus"

**ELECTRICAL
VENUS & CO.**

**NOE LANE &
PEARL HARPER**
"The Manicure and the Man"

**BERT & HARRY
GORDON**
"Your Flat"

**HARRIS
&
NOLAN**
"Two Girls and
a Piano"

**ANITA
ARLISS & CO.**
Novelty Singing Skit
PRESENTING
Songs and Impersonations in
a Somewhat Different Way

Bevan & Flint
Sebastian-Merrill & Co.
3 LYRES
Cathryn Chaloner & Co.
5 Juggling Normans
Les-Kellors
Argo & Virginia
Fred & Adele Astaire
Wright & Davis
Fields, Kean & Walsh

**POWDER
&
CAPMAN**
Singing and Dancing
Comedians

XMAS AND NEW YEAR'S GREETINGS TO AT LEAST A MILLION FRIENDS

FROM

GUS EDWARDS

COMPOSER of over a Thousand Popular Songs

SPONSOR for Over a Hundred Stars

ORIGINATOR of "Sunday Night in Bohemia"

Cabaret Entertainment, Vaudeville Revues, Singing from the Audience, and Many Novel Stage Effects, Including the "Electrical Fishing" Number, Now Being Used in a Current Midnight Show (Without Authorization)

MANAGING:

ORVILLE HARROLD

NORTON & LEE

Louise Groody
Kid Caruso
Ona Hamilton
Hazel and Alice Furness

Bobby Watson
Maudie Drury
Bertha Mann
De La Tour Twins

Olga Cook
Marvel
Marguerite Dana
Peg Carter

Georgie and Cuddles
Betty Washington
Marie Hall
Josephine Jacobs

and Marguerite Haney

Now Running: **GUS EDWARDS' "MAID O' THE MARTINIQUE"** (Hotel Martinique)

GUS EDWARDS' "AROUND THE CIRCLE" (at Greater Reisenweber's)

Watch Later Announcement for The New GUS EDWARDS Music Publishing Co. Now Forming.
Also The National Cabaret Revue Circuit.

Address all communications direct to

GUS EDWARDS, Astor Theatre Bldg., NEW YORK CITY

L. WOLFE GILBERT
"THE HIT MAN"
 PROFESSIONAL MANAGER, JOS. W. STERN CO.

CAMP MEETING BAND
 L. WOLFE GILBERT
 MEETING TO-NIGHT
 BAND CONCERT

MY OWN IONA
 ONE-ONE-ONE
 MY OWN IONA

My Little Dream Girl

HERE COMES MY DADDY NOW
 OH POP! OH POP! OH POP!

RAGGING THE BABY TO SLEEP
 L. WOLFE GILBERT

Shades of Night
 L. WOLFE GILBERT
 DOROTHY DICKSON

MY SWEET ADAIR
 L. WOLFE GILBERT

TAKE ME TO THAT SWANEE SHORE

HITCHY KOO

WAITING FOR THE ROBERT E. LEE
 L. WOLFE GILBERT

MY LITTLE HEART

ONE THING I KNOW

MY LITTLE JINKS JUBILEE
 HEAL TO FET

BURLESQUE

TWO BURLESQUE CO'S GIVEN BANQUET

H. K. AND D. HOSTS AT PHILA.

Philadelphia, Pa., Dec. 3.—Members of the Cabaret Girls Co. and the Face Makers Co. and friends were tendered a banquet last night at the Continental Hotel by the firm of Herk, Kelly and Daniel. Both companies playing in Philadelphia made this reunion possible, and it proved to be a most enjoyable occasion.

Mike J. Kelly and Frank Daniel presided jointly, the former acting as toastmaster. The Cabaret Girls, headed by Mr. Kelly, included Irvin Gear, Claude Lightner, Jack O'Malley, Lew Livingston, Fern Melrose, Margie Gullin, Dot Barnett, A. Hinchey, Arthur Weberg, Jack Healey, Walter Macaulay, H. A. Morrison, Irene Moore, Anna Jackson, May Sherman, Bernice Law, Grace Codrins, Mabel Gordon, Hattie McComb, Polly Hyatt, Mabel Brooks, Nettie Nelson, Marie Nugent, Ida Melrose, Annetta Ford, Vivian Jewel, Lillian Raymond, Bessie Clayton and Sadie West.

The Face Makers forces, led by Mr. Daniel, included: Frances Parr, Lillian Smalley, Lillian Crawford, Nellie Montrose, Manny King, Jack Pearl, Mollie McCabe, Harold Whalen, Mildred Rose, Anita Mae, Beatrice Forman, Jessie Edward, Nan Southard, Edna Schaefer, Elsie Clark, Anna Gordon, Mary McPherson, Flo Abbot, Lorraine Mathews, Texas Mulhall, Gerlie Fleming, Laura Miller, Elsie Schroeder, Jack Knauff, John Murphy, Otto M. Hunt, Harry Rose and Bert McKenzie.

Other guests were: Nat Golden, Chas. Koster, Charles Morris, Bobby Morrow, Fred Miller, Sid Rankin, E. Lee Rankin, Dr. Stevenson (of Baltimore), Abe Mendelson, Nick Hayes, Barney Williams (expert of Kelly and Daniel), Eddie Lawson, Walter Myers, A. Weintraub and Joe Weinstein.

Congratulatory telegrams were received from Ben Pierce, I. Henk, Geo. Beltrage, Sonlers and Stark, Weston and Popple, Charles Franklin, Charles Baker, Harry Strouse, Zola Russell, Dot Leroy, Frances Livingston and Kyra.

Addresses were made by Fred Miller, Dr. Stephenson, Ed Wrothe, Lew Livingston, young Mr. Kelly, Mr. Standish and Mr. Kelly; Mrs. Daniel, Margie Gullin, "Stumpy" McKenna, Dot Barnett, Miss Smalley, Mulhall, Melrose and "Coffey." Frank Daniel paid tribute to the absent Mr. Herk and named the golden rule as his own standard.

Joe Standish referred in laudatory terms to the character of the late Mrs. Kelly (Choochee), and a silent toast was offered with the assemblage standing.

Each speech reflected good will and the proper holiday spirit, and some, a good-natured rivalry between the two troupes. Entertainment by song and dancing rounded out the "party" to a close, at daylight.

STEVENS QUILTS KAHN STOCK

Declaring that the property man had missed his cue and spoiled a bit of business for him, A. Leo Stevens, principal comedian with the B. F. Kahn stock company at Daly's Theatre, early last week tendered his resignation to take effect last Saturday night. No one has been engaged to take his place and in the future Brad Sutton, a member of the company, will produce the shows.

"NINETY IN SHADE," AT COLUMBIA, WAS A PLEASING SHOW

Peter J. Clark's production "Ninety in the Shade" was a warm proposition at the Columbia last week, the costumes being mostly of the hot weather description, especially those worn for a bathing number, led by Sylvia Brody.

Harry Bentley was featured as the German comedian, with Mike Babetto, who ended her Frenzied disheveled shambles with the usual good effect. Clara Evans was a good working partner for Mr. Bentley and Irving Sands in Adrew and other characters showed to advantage.

Walter Pearson again appeared in his cissy straight role and also qualified as a leader of an Indian number in the war-paint and "everything."

Frances Tait Bowdell, the prima donna, was in good voice for several suitable numbers and Mamie Mitchell and Jane Pearson were especially cast for appropriate characters.

The numbers were nicely put over, especially Babetto's Chinese bit and "Dreaming" song, the Bathing song, The Indian Reservation number and Babetto's character song, sung in fifty male attire. A grand opera medley was another pleasing feature.

The comedy was well worked up by Bentley and Evans, and the parodies were well liked. A rude spectacle by Mills and Lockwood was a big laugh.

CHANGE OF A. R. C. DATES

The American Burlesque Circuit will change its tour during the week of Jan. 8. The shows will go from Philadelphia to Mt. Carmel, Pa., then Shenandoah, one day; Wilkes-Barre, four days; then South Bethlehem, Pa., Monday; Easton, Pa., Tuesday; Jay's Wednesday, and Trenton, N. J., the three last days. Barnet's Follies will lay off that week, instead of playing Trenton, to keep the routes intact.

KELLEY IN ST. LOUIS

St. Louis, Dec. 23.—J. Frank Kelley, "the burlesque comical," arrived in St. Louis from Chicago on the interest of Dr. Lathrop, of Boston.

BOOKING AT BURLESQUE HOUSE

NEW ORLEANS, Dec. 23.—Ten rounds of professional sparring is being featured by Rose's Lyric burlesquers at the Lyric every Saturday night with a referee's decision.

ILLUMINATED RUNWAY WAS BIG FEATURE IN "CHARMING WIDOWS"

Very much looked up to were the girls with the show at the Olympia, last week especially, when they were displaying themselves on the illuminated runway, which was built straight out over some of the orchestra chairs.

To Eddie Dale, as the Dutchman, and Sam Carlton, as the Hebrew, were assigned the comedy roles, and they handled them in satisfactory manner with the material at command for a number of comical incidents in the corporation and other bits.

Jimmie Sooper was an energetic straight, who took care that none of his lines were lost, and showed class in style and dress. Harry Peterson, a forceful showman, kept up the lively pace.

Ada Lum put over some effective numbers and showed the style of 1910 in a close-fitting union suit and unique headgear.

Charles Fuller did the prima donna in clever style and scored for several songs with her "Hundred Years from Now" number.

Helen Stanley, the doll girl, appeared as a charming Cupid, and a chic engender.

The chorus included Hazel Leoni, Jennie Schaffer, Mae Glyn, Bobbie Roberts, Anna Romaine, Dixie Gray, Bessie Calk, Margaret Alloway, Irene Graeflin, Florence Sage, Mand Baler, Gertie Demille, Evelyn Fols, Sylvia Siegel, May Hamilton, Fay Reynolds.

Mae Cameron, who was an important member of the cast, contributed her ragtime song specialty, including two Hula numbers.

Kyra, with three changes of scene and assisted by the chorus in characteristic embellishments, offered three kinds of torcherous selections, which were well liked, especially the snaky arm movements of the cobra dance, displaying great flexibility. The idol-worship dance was effectively worked out.

"Rival Trolls" closed the show, with Kyra featured in Hawaiian movements.

Eddie Dale and Ada Lum offered an entertaining specialty, also Cooper and Carlton.

E. W. Edmondson is manager; W. H. Truehart, business manager; P. H. Spagnolo, musical director.

BWDAY BELLES TAKE REST

On account of Camden being laid off from the A. B. C., the Broadway Belles laid off a day. Joe Marks came in from Philadelphia to see a couple of shows.

McCREE FIXES CLARK SHOW

An entirely new comedy version of "The New York Girl," arranged by June McCree, was put on at the Columbia, New York, last Saturday afternoon.

ROBINSON ENTERTAINS ELKS

COLUMBIA, O., Dec. 25.—The new Elks' Home was the scene recently of an excellent entertainment. Charles Robinson's own company, which was offering "The Parisian Pirate" at the Lyceum Theatre, provided the fun.

PAULSCRAFT IS CONVALESCING

Phil Paulcraft is slowly convalescing at the Ridgewood Sanitarium, Brooklyn, and expects to be out in a few days.

SAM ROBINSON JOINS BENEDEKIS

Sam Robinson, manager of the Military Maids Co., was married Dec. 20, at Chicago, to Mrs. Florence Major of the new National Hotel, Newground.

HARRY LEONI LIES ILL

Harry Leoni is confined to his home with the grip. His brother's wife died in Boston last week.

MITCHELL JOINS DETROIT STOCK

DETROIT, Dec. 23.—Lester Mitchell has joined the Columbia Theatre Stock Co. here.

BARRETT'S JOIN HAYMARKET CO.

CHICAGO, Dec. 23.—Mr. and Mrs. George A. Barrett are in stock at the Haymarket.

ROSE ALLEN DENIES RUMOR

Rose Allen wishes to deny the statement that she was to join Sid Gold in Vanderbilt.

WEBER TO BUILD THEATRE

Plans are under way for the building of a theatre on Broadway in the near future by Joe Weber, who will also assume the management of the house upon its completion. Victor Herbert and Henry Blossom are to write two pieces a year for production in the new house. Although many locations are available, the site has not yet been chosen.

CHANGE SPECIAL SHOW DATES

A new date has been set for the special performance of "Come Out of the Kitchen," which is to be given for newspaper men. The date now set is for two o'clock in the morning of January 8.

MILLER TO BUILD PLAYHOUSE

Henry Miller last week closed a twenty-one year lease, with the privilege of renewal, for the property from Nos. 124 to 130 West Forty-third Street, upon which he will build a playhouse to be known as Henry Miller's Theatre.

BURNS THEATRE ONE OF BEST

COLORADO SPRINGS, Dec. 25.—The Burns, the new theatre here, is one of the most complete in the West. James F. Burns, a Cripple Creek millionaire, has spared no expense on the building. Howard Silbstein is in charge of the box office and J. T. Hawkins is manager.

MAURICE AND WALTON REMAIN

"The Century Girl" cast will continue to include Maurice and Walton, their contract having been extended to an indefinite period.

LYDIA BARRY'S HOME ROBBED

Burglars recently robbed the home of Lydia Barry at Bensonhurst, L. I., obtaining silverware and jewelry to the value of several hundred dollars.

NEIL O'BRIEN'S MINSTRELS PLEASE LAWRENCE PEOPLE By Edward Le Roy Rice

It was me for Lawrence, Mass., if I wanted to see that minstrel troupe; and it was there I wended my way on the night of December 5.

Following his usual custom, Manager Oscar P. Dodge gives a genuine minstrel entertainment with all the performers blacked-out. It's a splendid singing show in which the vocal efforts of James Barardi, J. Lester Haberkorn, Jonathan Haw, Joseph Andre, Leslie Berry and Earl Holmes show resplendently. Paul Lalonde's big bass voice was conspicuous in the ensemble numbers. The show was under the efficient direction of Frank Fuhner.

Some of the jokes weren't brand new to be sure; while some of the others were—once. Notwithstanding this it was about forty minutes of pure enjoyment while the merry-makers set the first part. And after all, it's there where your minstrel show lies.

Neil O'Brien contributed one of his well-known recitations in addition to his comedy efforts; all of which went with a bang.

It's a toss-up which entertained the most—Eddie Ross or his African Harp. Mr. Ross is a master on the instrument, and plays the banjo equally well. The humorous antics of "Lasse" White were thoroughly appreciated. Mr. White is a capable exponent of the "hungry singer" school. Steve Werber pleased in song and dance.

"The Ebony Yacht Club" opened the olio. It proved a diverting terpsichorean effort especially well done by a corps of young men who knew how to use their feet. Following this came Neil O'Brien's "Jitney Joy Bus."

If you know Mr. O'Brien you can guess the rest. It was in every respect equal to the best of the comedian's best efforts.

Leslie Berry, occupying the interlocutor's chair, has improved with each season's work. Nevertheless he has still some to go, his principal fault being the mechanical way he conducts the repartee between himself and the comedians, where the spontaneity of spontaneity is so absolutely essential. Mr. Berry's vocal efforts were greatly appreciated.

James Barardi's sweet tenor, J. Lester Haberkorn's superb baritone, and the warbling of Earl Holmes were other features.

Eddie Ross again appeared with his harp of African extraction. He was greeted with applause; and Mr. Ross quickly showed that their confidence was not misplaced.

Right here I want to speak of a young man with a future. Earl Holmes, whose professional debut and entree into minstrelsy were made simultaneously at the beginning of the present season, has the makings within him of a daring comedian not unlike Bernard Grassville. Mr. Holmes

has a splendid personality and possesses that undefinable attribute, magnetism, to a marked degree.

The performance concluded with "The Bold Brave Blackie and Tena." "Lasse" White did most of the work, but received able support from Major Casper Nowak, the world's most diminutive comedian. Charles Hilliard, noted for his feminine impersonations, had little to do, but did that little more than well.

The Neil O'Brien Minstrels is one of the few organizations that would have a chance on Broadway.

SANTA VISITS "FOLLIES"

Florence Ziegfeld, Jr.'s Christmas present to the members of his "Follies of 1916" and "Midnight Frolic" companies is the announcement of first class in the artists' contracts calling for the payment of half salary for the week before Christmas.

SAVOY, FRISCO, TO REOPEN SOON

SAN FRANCISCO, Dec. 23.—The Savoy Theatre, redecorated and changed, will be opened on the first of the year with the new Kellerman film, "A Daughter of the Gods."

THEATRES BAR LIQUOR

Toronto, Ont., Dec. 23.—After three months' experience under dry conditions in the Province of Ontario, Toronto, theatre managers are practically agreed that the abolishment of the bar has helped the theatre business.

HOPKINS GETS "T. L." RIGHTS

Charles Hopkins has secured the dramatic rights of "Treasure Island" for Australia and New Zealand, which now gives him rights of Stevenson's masterpiece for the world.

STARS OF THE BURLESQUE WORLD

HARRY MANDEL and PATRICIA BAKER
Straight Prima Donna
Million Dollar Dolls
Direction AL SINGER

GENE ALVAREZ and FAY MARTELL
SCORING WITH
HARRY HASTINGS BIG SHOW

MURRY LEONARD
Making Comical from Hebrew People
WITH
Blutch Cooper's Roseland Girls

the SHERLOCK SISTERS Olio
Best Sister Act in Burlesque
SIGNED WITH
Jacobs and Jermon Productions

LYNNE CANTER
PRIMA DONNA LEADS
ROSELAND GIRLS
2ND SEASON UNDER MANAGEMENT
BLUTCH COOPER

JIM McCABE
Doing Comedy
With STONE & PILLARD in
Ragdoll in Ragland Co.

GRACE LEWIS
Personality Prima Donna
With BEN KAHN'S
UNION SQUARE STOCK

ALICE LAZAR
Management
JACOBS AND JERMON

JEAN LEONARD
FEATURED
With FRED IRWIN'S BIG SHOW
Soprano different from the others
Re-named with New Show.

TEDDY DUPONT
Ingénue
With STONE & PILLARD in
Ragdoll in Ragland Co.

BOBBY BARRY
with
MAIDS OF AMERICA CO.

MAY MCCORMACK
With
BROADWAY BELLES CO.

AMY EVANS
PRIMA DONNA
My First Season in Burlesque—Got Me!
WITH
BROADWAY BELLES CO.

CORTELLI
Playing Characters
WITH
SAM HOWE'S BIG SHOW

JOE MARKS
JOB OPPENHEIMER, Manager.

Bigger and Better Than Ever
JIM BARTON
STAR
20TH CENTURY MAIDS

DOC DELL
Eccentric But Different
Signed for 2 More Years with
Fred Irwin's Majestics

BOB TONY ED.
Calvert, Shane and Bisland
Mirch, Melody, Dance,
with the
MAIDS OF AMERICA CO.

GEO. P. MURPHY
With BARNEY GERARD'S
FOLLIES OF THE DAY

GEO. LEON
WITH
MONTE CARLO GIRLS
DOING DUTCH AND MAK-
ING GOOD

GRACE L. ANDERSON
PRIMA DONNA
BOWERY BURLESQUERS
MANAGEMENT HURTIG & SEAMON
Season 1916-17-18-19

NORBERT SINA
VIOLINIST
Season 1915-16—Olio Feature, CHARMING
WIDOWS. Season 1916-17—Special
Feature, Broadway Belles.

LEN DOLLY WILLS and SOUTHERN
Straight Character Parts—Ingénue Favorites. With
BROADWAY BELLES CO.
OPEN FOR NEXT SEASON

BEN BARD
Straight
With STONE & PILLARD in
Ragdoll in Ragland Co.

NORMA BELL
Winning Success
with
MAIDS OF AMERICA CO.

JACK DUFFY
"Alias" King Versatile
with
Molly Williams' Own Show.

BILLY CARLTON
German Comedian
HELLO GIRLS

WHEN IN PHILADELPHIA STOP AT
Margaret
321 N. FRANKLIN ST.
MARGARET SHERIDAN, Prop.
Emergence Place. Next to Gen. Kaufmann's.

Fluhrer & Fluhrer
"Always working, thank you"

VAUDEVILLE STARS**EDWIN ARDEN**

IN VAUDEVILLE

KATHARINE DANA'S

UNITED TIME

"FISHER FOLKS"

MARIE STODDARD

Direction The "Bud Fisher" of Song

Max Hayes

**TRULY MARTA
SHATTUCK & GOLDEN**

Direction ARTHUR KLEIN

**BIG TIME
REPRESENTATIVES****PAUL DURAND**

MGR. & PRODUCER

1005 Palace Theatre Bldg.

MAX HART

Room 902

Palace Theatre Bldg.

GENE HUGHES (INC.) and SMITH JO-PAIGE

VAUDEVILLE MGRS.

1004 Palace Theatre Bldg.

MAX HAYES

VAUDEVILLE BROKER

1001-1002 Palace Theatre Bldg.

PETE MACK

Palace Theatre Bldg.

JOHN C. PEEBLES

JOHN L. GORMAN, ASSOCIATE

Producer & Mgr.
High Class Vaudeville Acts
Palace Theatre Bldg.**JAS. PLUNKETT**

VAUDEVILLE REPT.

804 Palace Theatre Bldg.

MAURICE H. ROSE and CURTIS JACK

1102 Palace Theatre Bldg.

STOKER and BIERBAUER

Palace Theatre Bldg.

HARRY FITZGERALD

Room 902

Palace Theatre Building

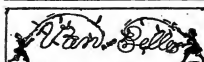
LEWIS & GORDON PRODUCING CO., Inc.AL. LEWIS, General Manager.....Times Building
MAX GORDON, Booking Manager.....Palace Theatre Building**VAUDEVILLE FEATURE ACTS****CONLIN — PARKS**

"Three Little Pals"

Direction THOS. FITZPATRICK

MACK & EARLDirection
MAX HART

VODEVILLING

ANNA
Norman Marwarino**FLYING MISSILE EXPERTS
AND BOOMERANG THROWERS**

Booked Solid

U. B. O. — BIG TIME

**VICTOR ADELE
FOSTER & FERGUSON****BEAU BRUMMEL and the DEBUTANTE**

Direction G. F. BROWN-WM. HENNESSEY

**JACK HAZEL
DALY & BERLEW**

Whizzing Whirlwind Wizards

U. B. O. Time

Direction, WENONAH M. TENNEY

DE NOYER & DANIE**"OPPOSITION"**
In Their Latest Laugh Provoker
A Combination of Clean Comedy and Littering Times by Eddie De Noyer
SPECIAL SCENERY

Written by John F. Mollbury

Direction GENE HUGHES and JO PAIGE SMITH

FRED THE WONDER ACT**ANDREWS NEW NOVELTY**

Direction JO PAIGE SMITH

**RUTH BARNEY
NOBLE & NORTON**

A BREEZE FROM MUSICAL COMEDY

Direction IRVING COOPER

**HUSH! BIT OF SCANDAL
EDDIE FOLEY-LETURE LEA**

WITH 14 PEOPLE

ALWAYS A HEADLINER

KLEIN BROS.**"NOOTRAL ADMIRALS"**

P. S.—We Don't Stop Shows. We Keep Them Going.

**JOHN C. PEEBLES PRESENTS
WILLIAM SISTO**

UNITED TIME

MAURICE BRIERRE and KING GRACE
Direction ARTHUR KLEIN

RAY COX

Playing Fourth Month London Hippodrome

Direction M. S. BENTHAM

TO ALL MY FRIENDS AND WELL WISHERS A HAPPY NEW YEAR

JOS. A. ECKL

Now Booking Six Weeks of High Grade Houses From New York to Rochester and Park Theatre, N. Y., Sunday Concerts Under Management of John McCarron.

VAUDEVILLE BOOKING AGENCY, Suite 417-420, Gaiety Theatre Bldg. 1547 Broadway, N. Y.

NEW YEAR'S GREETINGS

DOROTHY MEUTHER

DIRECTION, ARTHUR KLEIN

Dave Marion's Co.

Pronounced by Press and Public
to Be the Greatest Organization
That Has Ever Played a Bur-
lesque Theatre.

BILLPOSTERS WANTED

FOR

Ringling Bros.
World's Greatest Shows

ADDRESS

W. H. HORTON, 221 Institute Place, Chicago, Ill.

BILLPOSTERS WANTED

FOR

Barnum & Bailey
Greatest Show On Earth

ADDRESS

P. W. HARRELL, Edenton, North Carolina

A Prosperous New Year
To All

BOBBY MORROW

TROCADERO THEATRE,

PHILADELPHIA

JIMMY LUCAS

Hello Folks!

JEAN ADAIR

"Maggie—Taylor Waitress"
Maryland, Baltimore, this week
Direction Lewis & Gordon

THE CASTEEELS

A Thriller Supreme

AUTO WONDERS of the AGE

Direction ALF. T. WILTOG

MOST SENSATIONAL AUTOMOBILE ACT IN VAUDEVILLE

DIVING GIRLS ARE FEATURED AT COLUMBIA

Ben Pierce is principal comedian with this production at the Columbia, which has been staged by George F. Balfrage, and the popular Dutch comedian is seen at his best in the two acts.

Wm. A. Weston, Ferrin G. Somers, Ed Jordan, Frank Peck and Wm. Cronauer are also prominent in the cast and in the funmaking.

Helen Vreeland played the hostess in regular style and Tillie Storke and Maybelle Mahlum were seen and heard to good advantage in their respective roles.

The incidental numbers were well put on and many striking costume sets were shown by the showy chorus, which included Helen Yeoman, Altha Phillips, May Fraser, Carrie Pillion, Minnie Phillips, Leota Dean, Louise Owen, Emma Gelchard, Sybil Jane, Poppy June, Dora Davis, Toddy Stern, May Cronauer, Virginia Evans, Frankie Grant, Dorothy Gates, Farry Farry, Helen Smith, Lucille Anderson.

The Five Kings and Queens of Melody (Pierce, Weston, Somers and Misses Mahlum and Storke) presented a novel musical act playing the Marimba.

The Six Diving Belles (Misses Osborn, Farry, Smith, Anderson, Owens and Gates) presented a fine exhibition of single, double and triple dives from feet, heads, shoulders, and with all sorts of scorching trimmings, from the regulation springboards and from a trapeze high above the tank.

Helen Vreeland sang character songs in good voice and clever style for several encores.

The burlesque had some more effective comedy work and numbers, of which a burlesque dance led by Pierce and Weston was a particular hit.

A burlesque band and an operatic ensemble were other noteworthy features.

ORDINSKI TO JOIN MET. FORCES

It is reported that Richard Ordinski, the stage director, is to join the Metropolitan Opera Company forces. He has been directing productions at the Little Theatre, Los Angeles.

12 PARODIES 10c

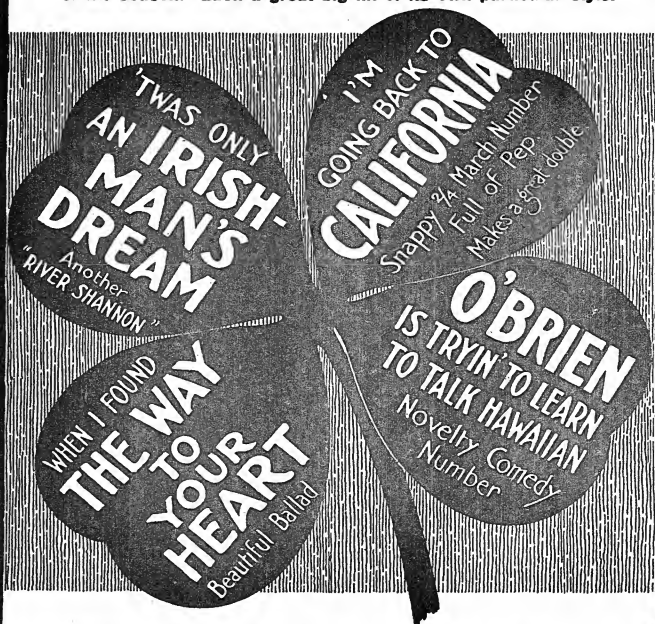
25 for 10c; 50 for 15c. All Shows on "Jenny's" Mackey Grandstand. MEATY TRAXER, 2150 Broad St., Providence, R. I.

AT LIBERTY Wally Grayson

Jewell—Light Comedy—Gen. Bus. Age 26, height 5 ft 9 in., weight 140 lbs. Can join at once. Photos on request. Address WALLY GRAYSON, 554 Arvendale Ave., Toledo, Ohio.

THE FOUR-LEAFED CLOVER

Is an omen of GOOD LUCK. By using one or more of these wonderful song successes you can't help but have GOOD LUCK for the balance of the season. Each a great big hit of its own particular style.



PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

SAN FRANCISCO
PANTAGES BLDG.
AL. BROWNE, Mgr.

CHICAGO
SCHILLER BLDG.
TOM QUIGLEY, Mgr.

M. Witmark & Sons
Uptown Prof. Rooms, AL COOKE, Mgr.
1562 Broadway — NEXT TO PALACE THEATRE

PHILADELPHIA
121 CHESTNUT ST.
ED. EDWARDS, Mgr.

BOSTON
218 TREMONT ST.
JACK LAHEY, Mgr.



EDDIE AND RAMSDEN
BOOKED SOLID

Wanted At Once for the Graham Stock Company.
People in all lines for a No. 1 repertoire com. party, specialty people, gals, preferences, Wardrobe, ability, essential. Photos returned. Stay! all cost! Give, make, take, know, suggest. **FRANK N. GRAHAM, Ussah, N. Y.**

AT LIBERTY
THE CALLAHANS
FRANK MAY

"Gen. Bus." Character. Jammed. Characters. Gen. Have "actress." Characters. Anything Out Direct if needed. Age 30. Height 5 feet 10. Weight 150. Hair, brown, eyes, blue. **THE CALLAHANS**, 200 Lawrence St., Boston, Ohio.

Big Time Acts
TARBOUSH, etc. Catalog for stamp. Exclusive tour done. Formal for stamp. Interviews arranged for by letter only. **MARY THAYER, 2100 Broad St., Providence, R. I.**

FOLDING ORGANS
Write us before you buy. **BILMORN BROS., 125 N. 2ND ST., PHILA., PA.**

WANTED
Single demonstrator, honest, with personality, does not drink, with good references and past experience. Write at once. **WILMONT MALL, P.O. Box, Boston, Pa.**

BILLY CARTER
Writes plays and stories, also screen work, for vaudeville. **MARLOWE THEATRE, 624 1st Avenue, Chicago.**

WANTED-QUICK
For Edna Clyde Stock Co. Pull Acting Company. Repertoire People in all lines. Director with experience. Must have good wardrobe. Hence lowest salary, state all in first letter, enclosing photos and programs. Write in haste, send complete. Address **CHAR. B. KILBERT, 104 Madison St., Syracuse, N. Y.**

ACTS
Sketches, Monologues, etc. written to order. All material guaranteed. Call or write for terms. **ALBERT BRIDGES, Vaudeville Authority, Singer Bldg. (Room No. 7), 676 Newark Ave., Jersey City, New Jersey.**

ACTS
PLAYS, SKETCHES WRITTEN, CALL, or terms stamp. List of Plays, Acts, Vires. Make Up Stamp. **E. L. GAMBLE, Playwright, 235 4th Ave., Pittsburgh, Pa.**

VAUDEVILLE ACTS WANTED
Acrobats, Jugglers, Hoop-rollers, Magicians, Aerial, Trapes, Rings, Bar, Wire, Tumblers, Dancing, Song and Dance, Sister teams and other acts of one to four people for balance of this and next season. If you do two acts say so. Send photo of it if you have one. State lowest salary first letter and give per address. **Jack Kecce, Tramp Juggler, wire. W. F. LAHFIF, per add. Leominster, Mass.**

GEO. I. ADAMS
WITH "DARLINGS OF PARIS"
Wishes all his friends a Happy New Year

BRAND NEW

every line in my latest and greatest Bulletin; it's loaded with Fun that will fire applause from the audience. If you want a new act or some all-in "stuff" for your present act you can get it from **THE NEW No. 2, McNALLY'S BULLETIN**

PRICE \$1.00
McNALLY'S BULLETIN No. 2 contains of SCREAMING MONOLOGUES, For Hebr'w, Irish, Black and White Face, Hebr'w, Tramp, Wop, Female and Stamp and all the latest and greatest. **GOALS**. Each act an episode with a twist. **TWO MALES and FEMALE**. They'll make good on any bill.

2 SURE-FIRE PARODIES. On all of Broadway's latest hits. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

A TABLOID COMEDY AND BURLESQUE entitled, "IT'S YOUR WIFE," also hundreds of **Comedies** and **Sketches** and **additional Comedy Surprises**. Remember the price of McNALLY'S BULLETIN No. 2 is only **ONE DOLLAR** per copy, with money-back guarantee. **WM. McNALLY, 81 E. 125th St., New York**

AT LIBERTY
O. M. PAUL

Comedian, Dramatic, permanent stock' professional. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

KYRA
FEATURED
With Charming Widows

MADISON'S BUDGET No. 16 Price one dollar a n.d. money-back guarantee with every copy; but practically no one ever wants his money back. There's a reason. Contents include 12 original monologues. 8 great acts for 5 males and 1 for male and female; a bright Irish act for 8 people; 10 wonderful parodies, 4 characterful musical first-parts, a screaming tabloid comedy, besides hundreds of new gags and sidewalk bits. Back issues all gone except No. 15. Subscription price of No. 16 is \$1.00. **JAMES MADDOGH, 1048 THIRD AVENUE, NEW YORK**

WANTED-QUICK
Woman for Juvenile. Heavies and General Business. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

STRAND STOCK CO., Mobile, Ala.

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

AT LIBERTY
Stock or A-1 "Rep."
MAX McDONALD Comedian
Juvenile and Gen. Bus. Man. Height 5 ft. 8. Weight 130 lbs. Age 30 years. All requirements. Best references. Write at once. Speculatives if required. Add. **Attington Hotel, Reno, N. Y.**

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

AT LIBERTY
Stock or A-1 "Rep."
MAX McDONALD Comedian
Juvenile and Gen. Bus. Man. Height 5 ft. 8. Weight 130 lbs. Age 30 years. All requirements. Best references. Write at once. Speculatives if required. Add. **Attington Hotel, Reno, N. Y.**

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

WANTED-QUICK
Plays (Lined) and Callers for high-class photography theater in the Adirondacks. All year round. **THEY ARE A COMEDY SKETCH** entitled "ANYBODY TO CRY ME A RHYME?" and **THE FUNNIEST SKETCH** in Vaudeville. **STALLION'S SECRETARY** Minutes. Consisting of six corking **FIRST PARTS** with a screaming Finale. "NOT GUILTY."

Christmas Cheer and A Prosperous New Year To All

SIM WILLIAMS
and
"The Girls from Joyland"

New Year's Greetings From
AUSTIN & BAILEY

Singing, Talking and Dancing, in One
Watch Us Open—Jan. 29—for U. B. O., New York
Western direction, Schallmann Bros., Eastern, Aaron Kessler

NEW YEAR'S GREETINGS
J. D. Proudlove Adelaide Melnotte
Mgr.—Musical Director Character Comedienne
With Pepple & Greenwald's "ALL GIRL REVIEW"

JOE BRENNAN
"The Irish Yankee"
Loves all, hates none—and wants nothing more than an even break.

LEW REYNOLDS
WITH "DARLINGS OF PARIS"
Wishes all his friends a Happy New Year

LEW CANTOR
Artists' Representative
720 Consumer's Bldg., Chicago Phone Wabash 4802

JOHN H. BENTLEY
Artists' Representative
106 N. LaSalle St., Chicago Phone Main 4836
AFFILIATED BOOKING CO. STATE'S BOOKING EXCHANGE
CHICAGO ST. LOUIS

At Liberty—Burlesque, Musical Comedy Tabloid
JAKEY JACOBS
New Comedian—Producer

Last season—"Sept. Morning Glories." Just closed—"Frolics of 1916." Can join on wire. Address **JAKEY JACOBS, General Delivery, Detroit, Mich.**

BAILEY SCENIC STUDIOS
Troy, New York
High-grade Scenery of Every Kind for Every Purpose at Bottom Prices

WANTED
High Class Dramatic or Musical Stock Company Engagement, Orpheum Theatre, Jacksonville, Fla. Profitable engagement for good company. Only recognized companies considered. Big winter season. Address **MANAGER, ORPHEUM THEATRE.**

An Open(ed) Letter

MR. & MRS. PERFORMER,
B. L. K. Avenue,
Showville, America.

Dear Sir & Madam—This space is being paid for by MARK LEVY, and he wishes to say that those desiring future booking would do well to communicate with him at once.

Proratically yours,

Putnam Bldg., 1493 Broadway.
Tel. 8812 Bryant.

Mark Levy

Song Writers

Let Us Print Your New Songs
Publishers' Rates to Performers

Twenty-four years' experience with successful Music Publishers.

Reference: Any Chicago Music House

NOTE—We have opened a department for manuscript revision. Experts in charge.

H. S. TALBOT & Co., 2931 Flournoy St., Chicago

GREETINGS FROM

BENNY HARRISON

PRESENTING

"Maids from College"—Pretty girls, comedians, and special scenery

Personal direction—SCHALLMANN BROS.

HASSOCK & ROBERTS

ARTISTS' REPRESENTATIVES AND PRODUCERS

SUITE 410,

20 E. JACKSON BLVD., CHICAGO, ILL.

Now Playing Loew Circuit
HARRY FLOREE

HOLMES & LE VERE

"In Themselves"

Direction ARTHUR J. HORWITZ

FLO (Greetings) OLLIE

SHERLOCK SISTERS

DIRECTION OF GEO. CHOOSE—UNITED TIME.

Ferguson Bros. Want Dramatic People

All lines: permanent stock and repertoire. Young Woman for General Business. Characters: Young, good-looking, intelligent man in legions and general business. These double specialties preferred. Wardrobe, scenery, quick study essential. Want to hear from good sister team, New York at St. Petersburg, Florida. Ticket if known. Address **FERGUSON BROTHERS, The Plaza Theatre, St. Petersburg, Fla.**

WANTED FOR STOCK

ONE BILL A WEEK

People, all times, from leads to bits. Tell all with photo first letter. No time for correspondence. Transportation advanced, if known. Make salary your lowest if need the work. C. D. Furuski, Mar. for THE STRAND THEATRE STOCK CO., Mobile, Ala.

Crystal Skating Ice Co., Inc.

727 Seventh Avenue, New York

Indestructible Ice FOR ICE RINKS

Price \$1.00 Per Square Foot, F. O. B. Factory

Demonstration daily at our headquarters.

Write for particulars.

N
A
T
U
R
E



B
E
T
T
E
R
I
C
E

Crystal Ice has solved the problem of the many unsuccessful undertakings of auditoriums, dance halls, and roller skating rinks—which can easily be converted into ice skating rinks at small cost.

W. S. CLEVELAND

Wants The Best In Vaudeville

Suite 204, Ordway Bldg., 201 Market St. NEWARK, NEW JERSEY. PHONE 46 MARKET

AT LIBERTY For Fun, Sport or One Fine Musical or Dramatic

Mr. WILL ST. JOHN FINCH Mrs.
Eccentric. Char. Heretic. Gen. Bus. Prime Donna. Chr. Comedian.
Comedy. A.J. Stage Director. Gen. Bus. Broad. High Soprano Voice.
Age 35. 5 ft. eleven in. 120 lbs. Age 28. 5 ft. seven in. 142 lbs.
AMBIT, wardrobe, experience, appearance, color, reliable. Address WILL ST. JOHN FINCH, Eliza's Apartments, 1048 Summit St., Toledo, Ohio.

WANTED—CLEVER INGENUE

Send Photo, which will be returned; state all in first letter. Address **KLARK-URBAN CO., Rochester, N. H., Dec. 28-30; Clinton, Mass., Jan. 1-6.**

IDA WESTON RAE WANTS

Man for Characters and Comedy Woman for Second Business. Must do subterfuge if necessary. Both must do GOOD specialties; have good wardrobe. Send program and photo; join on wire. State your lowest, first letter. Address **IDA WESTON RAE, Concord, N.H., week of December 25-26, Newark, N.J., week January 1.**

WANTED

GOOD GENERAL BUSINESS MAN with specialties, heavy man and others; join at once. **WIGTIT THEATRE CO., Dodge, Neb.**

AT LIBERTY

PETE CRAIG **ELSIE GLADYS**

Comedian & Gen. Bus. Versatile Leads or St.
Age 27, height 5'7". Age 20, height
weight 160. 5'11" weight 135.
Wardrobe all. Single and double specialties. Address 634 Broadway, Brooklyn, N. Y.

WANTED
Fustian by young fair-faced. Have had good experience in Orchestra and Theatre work. Will accept position in New York only. **JAMES M. ZIE, 2106, 249 B. Liberty St., Atlanta, Ohio.**

SLAYMAN ALI
Producer of
ORIGINAL NOVELTIES

AT LIBERTY

RICHARD LESTER

General Business—SPECIALIST—Age 25, height 5 ft. 4 in. weight 135. Wardrobe and ability. Ticket, yes. Address **KITCHENER, Ontario, Canada.**

ZIEGFELD'S
MIDNIGHT
FROLICLAUGHING
HIT OF THE
SHOW

Holiday Greetings

FROM

OFFICER VOKES

AND

DON

The Famous
Intoxicated
Canine

The Talk
of All
Broadway

SPECIAL
FEATURE
INDEFINITELYZIEGFELD'S
MIDNIGHT
FROLIC

COMPLIMENTS OF THE SEASON

Hurtig & Seamon's Theatrical Enterprises

STRAND THEATRE BUILDING
1571 BROADWAY
NEW YORK

EDW. S. KELLER

ARTISTS' REPRESENTATIVE & PRODUCER

Palace Theatre Bldg.

HILLMAN'S Stock Company

Wants young GOOD LOOKING ACTOR, capable of playing any part cast. Must be good study and with feature specialties for three night stand. Join on wire. Address F. F. HILLMAN, Indianapolis, Ind.

At Liberty—CLEVER INGENUE

SOME leads. Subrettes. Specialties. Modern society dancer. Age 26, height 5 ft. 5 1/2 in., weight 130 lbs. Ability, appearance, modern wardrobe. Rep. or wif. Reliable managers only. Address NELL FULTON, Morrison Hotel, Chicago, Ill.

AT LIBERTY

Jimmie COLLINS

Aimee NOBLE

Old man comedy character; light comedy. Gen. Bus. Age 24, height 5 ft. 8 in., weight 120 lbs. Dark. Modern wardrobe. Theatrical specialties. Unavailable. Rep. or Stock. Reliable managers only. Write or wire. Add. 718 WESTBURY ST., N. W., Washington, D. C.

JAS. B.

STANFORD

ROBINSON and McKISSICK

PLAYING LOEW TIME

DIRECTION MAX OBERDORF

AT LIBERTY

ED. BRANDON

Heavies and Characters; age 32, height 5 ft. 8 in., weight 130 lbs. Dark. Address 35 Walworth Place, Scarsdale, L. I. N. Y.

EXORACE POWDER

STAYS ON!

Gives a most beautiful complexion.

Send for 50 cents for three of the Exorace, sent for free EXORACE POWDER, CHAS. L. LEWIS, INC. 1923

1-2 & 1-25 N. York Post

MUSIC COMPOSED AND ARRANGED
Chas. L. Lewis, 69 Richmond St., Cincinnati, O.

Next season's sensation ?La Gracia?

Mrs. Eugene Wolfheim
Professionally known Eugene La Berger

WIGS

12 PARODIES 10 CENTS
The Big Showman, Best Five Kind, on New Show
The World 30 every show. The Great Heavy Show
MARTY TRAYER, 2350 Grand St., Providence, R. I.

ANATIONAL INSTITUTION

The STRAND

BROADWAY AT 47TH

MITCHELL H. MARK
PRES. AND GEN. MGR.

HAROLD E. EDEL
MANAGING DIRECTOR

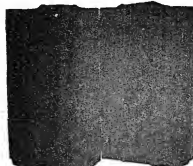
Greetings 1917

May the recollections of the happy hours spent here be but a reminder of the many big things we have to offer you during the Glad New Year.

.....The Strand.....

NEWTON TRUNKS

AN IDEAL CHRISTMAS GIFT



Honestly built for the profession

\$28.50 to \$75.00

No advance to prices yet. Rush orders fillings on request.
NEWTON & SON, 20 Elm St., Cortland, N. Y.
N. Y. City Agency: Fred Fats, 300 W. 41st St.

WANTED

QUICK GOOD ACTOR

Large man. J. W. WILLIAMS,
Freelance Co., Lake Charles, La.

AT LIBERTY—RUBY CARTER

PIANO AND PARTS. Age 24, height 5 ft. 6 in., weight 145. 132 N. Broadway, Oklahoma City, Okla.



McK&R

ALBOLENE

It's almost universal use
in the dressing room.

We have many testimonials from prominent artists. They all testify to its excellence as a make-up remover and say it cuts the paint instantly so that it can be removed in a second.

Albolene is put up in 1 and 2 ounce tubes so for the make-up artist also in 1/2 and 1 ounce. It may be had of most druggists and chemists in make-up, *Albolene* is our request.

McKESSON & ROBBINS

Manufacturing Chemists

81 Fulton Street New York 2

AT LIBERTY

TOM H. WALLACE

Characters Heavies Gen. Bus. Experienced. Reliable. Ad. 173 West 45th St., New York City.

A HAPPY NEW YEAR TO ALL FROM
FRANCIS FARR

THE LITTLE PACEMAKER

PACEMAKERS COMPANY—OLYMPIC—NEW YORK THIS WEEK

Miss Billie Ned C. Stickney
WELLS, NORWORTH and MOORE

Those Crazy Vaudevillians Wish Everybody Everywhere

A HAPPY AND PROSPEROUS NEW YEAR

Booked Solid United Time

Direction GENE HUGHES, Inc., and JO PAIGE SMITH

NEW YEAR'S GREETINGS

LEO EDWARDS

Composer of ADELAIDE & HUGHES' Famous Pantomimes

"Pierrot and Pierrot," 1914. "The Cat and the Canary," 1915 "The Garden of the World," (War Ballet) 1916

Astor Theatre Bldg., New York

MURIEL WINDOW

Wishes Everybody

A HAPPY AND PROSPEROUS NEW YEAR

Moon & Morris

Prosperity for the Coming Year

Alhambra This Week

JENIE JACOBS presents

E. CHARLES BENSEE and FLORENCE BAIRD

The Only REAL Scotch Girl Doing Scotch in One

This Is Not All She Does Well

THE 1917
SONG HIT

MY LITTLE CHINA DOLL

By GUS VAN,
JOE SCHENK
JACK VELLE

CHAS. K. HARRIS

Columbia Theatre Bldg. NEW YORK CITY

MOTION PICTURES

SUNDAY SHOWS ARE SAFE IN CITY

LEGALITY NO LONGER IN DOUBT

The proponents of a liberal construction of the Sunday observance law in New York State, are properly elated over the decision of Supreme Court Justice William Platt, who denied the application for an injunction against the Alhambra Theatre of Ossining, last week.

The decision will at least have the effect of leaving no doubt, regarding the legality of Sunday picture exhibitions in the First and Second Departments of the Appellate Division, which "embraces" the territory covered by Greater New York, Long Island and the towns south of Ulster and Columbia counties.

Justice Platt in announcing his decision in the action brought by the town of Ossining against Louis Rosenberg in the attempt to enjoin the latter from giving a Sabbath performance in the Alhambra Dec. 17, quoted an opinion of the Appellate Division, Fourth Department, as follows: "It has long been held that the courts may not resort to injunction to enforce the criminal law, principles of religion or morality, except where property rights are involved, and, as it is a harm remedy, it should not be granted until a clean prima facie case is established in law and fact."

The only law applicable to the closing of picture houses on Sunday, Justice Platt further declared, was section 595 of the Penal Code.

DORIS KENYON'S MOTOR TRIP

Doris Kenyon broke a record last week. The picture player contracted to appear in person at Lowy's Academy Theatre, Fall River, Mass., and disdaining such plebeian things as railroad trains, negotiated the three hundred and fifty mile journey in her own motor car in seven hours.

JERSEY EXHIBITORS BAIL

The New Jersey State branch of the M. P. E. L. of A. will hold a ball at Krueger's Auditorium, Thursday evening, February 1. All of the stars of the big Eastern film organizations have promised to be present.

U DIRECTOR RE-MARRIES WIFE

Los Angeles, Cal., Dec. 24.—Lynn Reynolds, a Universal director, was remarried to Louise Lavner Reynolds, from whom he was divorced in Denver, Colo., in 1913.

SELZNICK HAS HOUSE ORGAN

The field of contemporary film literature has been enriched recently by the Selznick Pictures Magazine, a well-edited little house organ, devoted to the exploitation of Clara, Norma, Robert and the dynamic Herbert. E. Richard Schayer contributes the editorial staff of the publication.

METRO'S PRODUCING TRIO

After the first of January there will be but three directors on the Rolfe-Metro payroll, the producing staff consisting of Jack Noble, George Baker and John Collins.

CAREWE LEAVES METRO

As soon as the production he is presently working on is finished, Edwin Carewe will return from the Metro Pictures Corporation's editorial staff. While not divulging his plans it would not be surprising to see Carewe heading a company of his own.

KLEIN STARTS SOMETHING

George Klein started something last week when he surprised several hundred subscribers to the K. E. S. E. service by sending out checks for interest on their film deposits.

GATES WRITING FOR BEBAN

Harvey Gates has been engaged by Morocco-Pallas to create special screen vehicles for George Beban.

HARRON TO BE TRI STAR

Triangle has decided to star Robert Harron, who was co-featured in many productions with Mae Marsh under the Fine Arts standard. His stellar debut will be made in "The Bad Boy."

EDISON'S NEW BRAND

Conquest Pictures is the name of a new brand, to be released shortly by Edison. The weekly output will embrace a two-reel drama, two-reel comedy and single reel educational.

YORKE BUILDS LARGER STUDIO

Fred J. Balshofer has purchased a large tract of land "in the heart of Hollywood," according to the description furnished by Bennie Zaidman, and a commenced work immediately on a new Yorke studio that will be the envy of all Los Angeles.

MAYER AND COHEN TRAVELING

Louis B. Mayer and Harry Obeht left New York last week for a country-wide tour of the Metro exchanges, in the interests of the Bushman and Bayne serial, "The Great Secret."

CHANGES IN F. P. STAFF

Dell Henderson leaves the Famous Players this week. Other changes in the editorial and business staffs will take place before the first of the year, it is reported.

ED. MOCK DIES IN CHICAGO

Edward Mock, editor of *Photography*, died last week after a long and unsuccessful fight against stomach trouble, from which he had been a sufferer for several months past. Mr. Mock will be buried in Chicago, his native city.

BARA'S ODD CONTRACT

Thekla Bara has just signed a new three-year contract with William Fox that contains among other odd clauses, an agreement not to marry, to refrain from riding in street cars unless heavily veiled and a promise to remain away from theatres.

WEST PLANNING TO CAPTURE PRESIDENCY

LEAGUE MISMANAGED IS CLAIM

Although the next election of officers of the national body of the Motion Picture Exhibitors' League of America is a long way off, several booms for the presidency are already in process of preparation.

Considerable dissatisfaction has been voiced throughout the West with the present conduct of league affairs and a movement will be started shortly after the first of the new year, looking to the elimination of what certain factions of exhibitors designate as one man rule in the organization.

The rank and file seem to feel that more attention should be paid to solving the problems of the industry, notably in the matter of censorship. Holding balls and social events are all well enough, the western contingent declare, but the question of advance deposits is really far more important.

Among those who have an eye on the presidential chair is a well-known Indiana exhibitor, a big film man of Detroit, a Los Angeles exhibitor and a Chicago picture showman, the latter considered by those qualified to express an opinion as a candidate with a fine chance of election should he be pitted against an Easterner.

NEW BOOKING ASSN. FORMED

Several first-run picture showmen of Greater New York and vicinity held a meeting recently and formed a new booking organization, which will be known as the Exhibitors' Protective Association. The officers are Sydney Cohen, president; A. Meyer, vice president; John Mansheimer, secretary, and Abraham Wolf, treasurer.

TECHNICOLOR'S FIRST RELEASE

"The Little Skipper" is the title of the Technicolor M. P. Corporation's initial release. The concern claims its new color reproducing device, the invention of two New England college professors, will turn things upside down in the film world shortly.

MASSACHUSETTS CONVENTION

The Massachusetts Branch of the M. P. E. L. of A. held a convention at the Quincy House, Boston, Thursday, Dec. 21. New officers were elected and the percentage system, open booking, advance deposits and express charges thoroughly discussed from every standpoint.

CINCY WELCOMES ALICE BRADY

Cincinnati picture men turned out en masse and gave Alice Brady a reception as she will long remember on the occasion of her recent visit to the Queen City. Miss Brady made the trip from New York to appear for a single performance of "Blood and Fate" at the Alhambra, Cincinnati is talking about it yet.

EDITH ELLIS WITH GOLDWYN

The Goldwyn Picture Corporation has acquired the services of Edith Ellis, the playwright. Miss Ellis, who has written countless successful stage plays, including "Mary Jane's Pa," in which Henry E. Dixey starred for several seasons, will co-operate with Edgar Selwyn, Margaret Mayo and Arthur Hopkins in the selection of screen vehicles for Goldwyn stars.

WILL MAKE EDUCATIONALS

Another film concern has been added to the rapidly growing list now specializing in the manufacture of educational. The latest contender for honors in the instruction field carries the rather formidable title of the Collegiate Film Producing and Distributing Company.

LASKY SECURES PETROVA

Oliga Petrova, erstwhile Metro star, who has been variously reported as having signed with Mutual, Essanay, Selznick and Fox during the past three months, put a quietus on all rumors regarding her future affiliations in pictures last week by announcing the acceptance of a Lasky contract.

CANADA WON'T LIFT BAN

Despite the protests of William Randolph Hearst, Canada steadfastly refuses to lift the ban placed on the productions of the International Film Service. There is little likelihood of any International pictures being shown in the Dominion until after the European war is over.

CENSORS CHANGED THEIR MINDS

The Maryland Censor Board recently passed "Purity," a Mutual feature, but after hearing that Washington had banned the film because of its undraped characters, underwent a change of mind. A re-examination was ordered, which resulted in several eliminations and a condemnation of the posters.

HOOSIERS ENFORCE BLUE LAWS

INDIANAPOLIS, Ind., Dec. 20.—Inspired, no doubt, by the Sunday closing agitation in the East, Indianapolis has taken to enforcing its ancient blue laws. Fifteen picture theatre proprietors were arrested last night as the result of a movement started by T. Ernest Malcolm, a local justice of the peace.

VITA PLAYS SANTA CLAUS

Every member of the studio staff of the Vitagraph Company received a twenty-pound turkey last Saturday, following the usual custom of the film concern of remembering its employees at Christmas time. Over five hundred birds were distributed.

TWO VERSIONS OF CRUSOE

There are two film versions of Robinson Crusoe on the market at present. Savage has one and the Universal has just announced the second.

KITTY GORDON WORLD STAR

Kitty Gordon will be seen exclusively in World Film productions for the next two years, it is alleged. The contract period of time with William A. Brady.

FEATURE FILM REPORTS

"20,000 LEAGUES UNDER THE SEA"

Universal. Eight Reels.
Released December 24.

Cast.

Captain Nemo.....Allen Holubar
"A Child of Nature".....Jane Gail
Professor Arcton.....Ben Hamlon
Commander.....Furtie Brains
His Daughter.....Edna Paulston
Lieutenant Bon, U. S. Army.....Matt Moore
Cherub.....William Welo
Action—Rapid.
Continuity—Good.
Suspense—None.
Detail—Correct.
Atmosphere—Excellent.
Photography—Remarkable.

Remarks.

The filming of Jules Verne's immortal story has been capably and, at times, wonderfully done. In picturing the undersea parts of the story the seemingly impossible has been accomplished. Monster sharks are seen swimming about and are hunted by men, in true Verneque style. The wonderful gardens and forests, described by the novelist, are shown in all their splendor, in fact, the story has been faithfully translated to the screen. There is, however, one thing in the film which is not in the story and that is the explanation by Captain Nemo of why he sought revenge.

Box Office Value.

Advertised with its full title, giving as much prominence to the name of Jules Verne as to the title it should prove a big feature for any theatre.

"THE AWAKENING OF HELENA RICHIE"

Relife. Five Reels.
Released by Metro.

Cast.

Helena Richie.....Ethel Barrymore
Lord Pryor.....Robert Cummings
Benjamin Wright.....Frank Montgomery
Dr. Lavender.....J. A. Percy
Little David.....Maurie Stewart
Sam Wright.....Hansen Merrill
Decca Wright.....William Williams
Frederick Richie.....Robert Whittier
Dr. King.....Charles Godrich
Mrs. King.....Hattie Delore
Mrs. Wright.....Mary Asquith
Story—Problem play. Adaptation of novel of same name by Margaret Deland. John W. Noble, director.
Action—Good situations.
Continuity—Smooth.
Suspense—Well sustained.
Detail—Very good.
Atmosphere—Convincing.
Photography—High class.

Remarks.

"The Awakening of Helena Richie" presented but little in the way of screen material in its original literary form. In adapting the story, the script writer took considerable liberty with the fiction version. The result, however, is more than satisfactory. In the matter of sets, exterior locations and atmosphere, the feature is entitled to 100 per cent. The story treats of a woman who settles down to what she hopes will be a quiet existence in an obscure New England village, after separating from her dissolute husband. A lover appears on the scene. Unlooked for complications arise. The village doctor, who has befriended the woman, points the proper solution to the difficulties that confront her. A succession of highly dramatic situations eventually result in the always desirable happy ending. On the whole a first grade program feature in every relation.

Box Office Value.

Three days. Advertise Ethel Barrymore. The book also should have considerable advertising value from a box office viewpoint. Best for larger houses.

"THE NINETY AND NINE"

Vitaphone. Five Reels.
Released by Vitaphone.

Cast.

Ruth Blake.....Lucille Lee Stewart
Tom Stiveren.....William Courtenay
Rechel Blake.....Josephine Lovett
Almer Blake.....Frank Currier
Buddy Bryson.....William Leland
Reddy Burden.....William Denigan
Story—Railroad melodrama. Adaptation of stage play of same name by Lammy Morris. Scenario by Edward J. Montague. Ralph Ince, director.
Action—Rapid.
Continuity—Smooth.
Suspense—None.
Detail—Right.
Atmosphere—Realistic.
Photography—Standard.

Remarks.

"The Ninety and Nine," a good old fashioned thriller of the past generation, offered special opportunities for filming. Ralph Ince, a director who proved his ability to visualize stories of this character on more than one occasion, notably in the case of his sensational "Jugernaut," did not overlook the slightest detail in the present instance. The result is a picture of unusual merit. The big scene of the play in which a locomotive is piloted through a burning forest, strikingly emphasizes the advantages the screen holds over the stage when it comes to depicting action of a spectacular nature. Lucille Lee Stewart's portrayal of the principal female role leaves nothing to be desired and William Courtenay who plays the part of the hero, gives a performance that might serve as a model of repressive characterization for some of our best little male stars of shadowland.

Box Office Value.

Three Days. Advertise Courtenay and Stewart. Suitable for any class of house.

RELEASES FOR WEEK OF JAN. 7th

WILLIAM S. HART

in

"Truthful Tulliver"

Kay Bee

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality have full sway in this, one of the strongest plays he has ever had. The whole picture, imbued with life and people, with big problems and many deeds.

Exhibitors know that Hart is a 100% box office attraction

CELEBRANCE FOLIO
for 1917. JUST OUT
64 PAGES OF MUSIC
Containing 39 NEW SONG HITS
FOR THE MOVIE PIANIST
SPECIAL 35¢ POST PAID.
SHAPIRO, BERNSTEIN & CO.
224 West 47th Street, New York.

PHOTOPLAY BRINGS \$1,500

Roehm & Richards have sold for Aaron Hoffman to the Universal Film Manufacturing Co., a five reel scenario entitled, "The Clock." The price paid for this comedy drama was \$1,500.

NO ALICE BRADY SPECIALS

Contrary to report, Alice Brady will not appear in special productions during the forthcoming year, but will continue to be seen as heretofore in the regular World program feature releases.

SELZNICK PICTURES

JOSEPH M. SCHENCK
PRESENTS
NORMA TALMADGE
in
"PANTHEA"
by
Mondkton Hoffe
A Photo-Drama For Those
Who are Tired of
"Fancies"
Directed by
ALAN DWAN
ROBERT WARWICK
in
"THE ARGYLE CASE"
By Harvey J. Lottman, Harriet Ford
and William J. Burns
THE BIGGEST DETECTIVE
DRAMA EVER FILMED
DIRECTED BY
RALPH W. INCE
LEWIS J. SELZNICK—SOLE DISTRIBUTOR
NEW YORK

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
Alice Brady
in
"A Woman Alone"
Directed by HARRY DAVENPORT.
Story by WILLARD MACK.

THE GREATEST BALLAD OF ALL TIMES

If you are in need of a sure-fire applause-getter, you are losing time in not singing the ballad that will live forever.

“If You Had All the World and Its Gold”

By BARTLEY COSTELLO, HARRY EDELHEIT and AL PIANTADOSI

CHORUS

*You can't buy the sunshine at twilight;
You can't buy the moonlight at dawn;
You can't buy your youth when you're growing old;
Nor your life, when the heart beat is gone.*

*You can't buy your way into heaven,
The wealth may hold power untold,
And when you lose your mother you can't buy another
If you had all the world and its gold.*

This one will remind you of Paul Dresser

“ON THE SAME OLD ROAD”

Lyric—JOHN H. and ALLAN J. FLYNN

Melody—AL. PIANTADOSI

The Greatest of all Irish Songs

“A PICTURE OF DEAR OLD IRELAND”

Lyric—BARTLEY COSTELLO

Melody—JACK GLOGAU

AL. PIANTADOSI & CO., Inc., MUSIC PUBLISHERS
Astor Theatre Building, New York